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*"Donald Holmes Alsdorf"*

# SOME MODERN CONJURING

A Series of Original Experiments  
in the Magic Art

By DONALD HOLMES *Alsdorf*

Member



S. A. M.

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## INTRODUCTION

THE value of suggestion is nowhere so clearly demonstrated as in the Magic Art, and I have yet to see the book devoted to this subject that has not imparted at least a few good ideas well worth retaining. I therefore present this little series of original experiments to the lovers of Magic, not so much for its value as a collection of up-to-date tricks, separate and distinct from each other, but rather as a series of useful hints and ideas, from which I trust both the amateur and professional may derive much food for thought.

I have not considered it necessary, in a book of this size, to devote any space to the definition of terms and phrases commonly used in conjuring circles, for the tricks herein described would be of little practical use to one unfamiliar with the rudiments of Magic, or current literature on the subject, while to the advanced conjurer such information would only be superfluous.

In the near future I hope to publish a larger book devoted exclusively to the beginner—a sort of A B C of Magic, I might say, brought right up to date, in which I shall endeavor to confer upon the neophyte the mysteries of modern Magic in a clear, concise manner, and lead him step by step to the higher class of conjuring.

Donald Holmes.

October, 1909.



## SOME MODERN CONJURING

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## SOME MODERN CONJURING.

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### THE WATCH, HANDKERCHIEF, AND BRAN.

In this mystifying little trick I shall present to the reader a novel principle involving the exchange of one or more objects in the most subtle manner, without the knowledge of those present; said exchange being accomplished through the agency of the conjurer's friend, the glass tumbler. The several movements essential to its success are so commonplace and natural that, with anything like reasonable care, detection is impossible. This principle is of greatest value in so-called transposition tricks involving the use of small objects, such as watches, rings, handkerchiefs, etc., and possesses the unique feature that the objects making such invisible flight may, in many cases, be borrowed from the audience, and everything may be freely inspected at the conclusion of the trick.

The suggestions here laid down are subject of much variation. In fact, when once the reader has acquainted himself with this novel principle, he will doubtless find many good uses for it, according to his own ideas and requirements.

**Effect:** A lady's borrowed watch and handkerchief are deposited in a small tumbler, which is then covered with a second handkerchief, secured with a rubber band, and placed in the keeping of a spectator.

Having thus disposed of the watch and handkerchief the performer visibly fills a second tumbler with bran, which is covered in like manner with a handkerchief.

A transposition of the contents of the two tumblers is now commanded to take place. The spectator removes the rubber band and handkerchief from the tumbler in his possession and discovers the bran therein instead of the borrowed articles; while the performer's glass now contains the borrowed watch and handkerchief in place of the bran. Everything may be freely inspected.

**Explanation:** The aforesaid principle is based upon a novel manipulation of the tumblers. Naturalness of manner and neatness of manipulation are the main requirements in presentation.

The necessary requisites and preparation are as follows:

Four plain tumblers, of the tapering variety. I use a tumbler measuring three and three-quarters inches high, two and one-quarter inches in diameter at mouth, and one and one-quarter inches in diameter at bottom, which is ample for drawing room use. Two of these tumblers **nested** stack only one inch higher than a single glass. This fact should be duly noted, as it enters into the success of the trick.

Two mercerized silk handkerchiefs, at least twelve inches square. These should be on the order of the fancy silk handkerchiefs much used today. For the present purpose, it is just as well to have them different in color, say, one red and one blue.

A small box filled with bran. A "tall" cigar box will answer the purpose.

A Black Art table, with two open wells. I use a table with oblong top, 16x24 inches, with square well openings so placed that they appear diamond-shaped to those in front; that is, the gold braid design appears laid out in diamond-shaped blocks. The small well opening measures one and three-quarters inches square, and is located in rear right-hand corner of table top. The large well measures three and one-quarter inches square at opening, and is located in center of rear side of table top. This latter well should be padded with black cotton, so that the dropping of any object therein will be absolutely noiseless, a necessary consideration in drawing-room work.

Now, if you have obtained a tumbler of the pattern and dimensions above given, you will find that, if placed in the smaller well, the top of the tumbler protrudes to the extent of about one inch above the surface of the table.

One of the tumblers is beforehand filled with bran, and placed in the small well, and one of the silk handkerchiefs laid carelessly in front of it, with one side of the silk drawn



over the mouth of the tumbler, so that both handkerchief and glass may be picked up together.

The box of bran is placed at the other end of the table, with the three remaining tumblers and silk handkerchiefs neatly arranged in front of it.

**Presentation:** The performer asks the loan of a lady's watch, and to insure its safety while in his hands likewise borrows a handkerchief in which to wrap it. Returning to the table with the borrowed articles held well up to prevent the idea of substitution, one of the tumblers is taken in the left hand, while the right spreads the borrowed handkerchief over it, and pushes the watch, as well as the handkerchief, in this manner, into the glass.

This leaves the corners of handkerchief protruding at top. They should be tucked in a little, just so they come flush with rim of tumbler. This arrangement is essential to later developments. The left hand now places the glass on the table just in front of the large well, while the right picks up the silk handkerchief at that end of table, at the same time nipping through the fabric, between thumb and forefinger, the rim of the concealed tumbler of bran in the small well. It is to be understood that the glass is seized with the thumb inside and forefinger outside the front edge, the back of the hand being presented to the audience; and if held with the fingers extended against the handkerchief in a perfectly natural manner, the presence of the tumbler is not suspected.

The silk is drawn over the visible tumbler containing the borrowed articles, but, as a matter of fact, the instant the silk shields it, the left hand permits the glass to slip into the well, and seizes the concealed tumbler of bran under the handkerchief, which is now lifted, still covered, from the table, and the silk drawn round it. A rubber band is passed over handkerchief and glass to make matters doubly safe from deception, and the parcel placed in the keeping of a spectator, with the request to hold it at arm's length, to prevent possible injury to the lady's timepiece. This prevents any desire on his part to "peep."

Now, from the standpoint of the company, the borrowed watch and handkerchief have been disposed of in a manner

prohibiting any tampering on the part of the magician. His every move has been perfectly natural, neither the watch, handkerchief, or glass being removed from sight for a single instant until covered with the silk, when they are immediately brought forward, so covered, and placed in the keeping of the company.

The performer next offers for inspection the box of bran, from which he fills one of the remaining tumblers on the table. Taking the tumbler of bran in one hand, and the last remaining tumbler in the other, he pours the bran from one glass into the other several times, to impress upon the minds of those present that no deception enters into the proceeding. He then places the tumbler of bran on the table, in front of the large well, as before, setting the empty glass to one side.

Now comes the novel part of the operation. The remaining silk handkerchief is shown freely on both sides, and then spread over the tumbler of bran. The upper corners are permitted to drop in back, and as the right hand seizes the top of the glass, through the silk, the left hand, under this cover, is lowered to the well, and brings up the tumbler containing the borrowed watch and handkerchief, nipped by the rim between first and second fingers. As soon as the glass clears the well, the thumb supports it on the opposite side. Meanwhile, the right hand lifts the tumbler of bran from the table; the left brings the other tumbler under the folds of the silk handkerchief, and the tumbler of bran is permitted to settle gently into the lower glass, the arrangement of the borrowed handkerchief in this latter tumbler preventing any "chink" of the tumblers in coming together. The left hand should force the lower glass firmly over the upper one, to reduce the height of the two to a minimum. The covered "tumbler" is then left on the palm of left hand.

It will be found in actual practice that the closest observer will entertain no doubt in his mind as to the fairness of the proceeding up to this point. As far as substitution is concerned, the tumbler of bran has obviously been covered with the handkerchief, and lifted from the table; and as substitution is the sole source of suspicion in the mind of the average spectator, he has not the remotest idea of a duplicate tumbler

being smuggled into the folds of the handkerchief covering the bran.

The performer now calls attention to what has so far taken place: the borrowed watch and handkerchief deposited in the tumbler now held by the spectator; while the bran is in his own possession. That, by the mere pronouncing of his mystic formula, the contents of the two tumblers will instantly make an invisible transposition.

The spectator removes the covering from his glass, and finds it filled with bran. This having been determined, the performer likewise uncovers his own glass, disclosing the borrowed watch and handkerchief therein. In removing the silk handkerchief, the uppermost tumbler (which contains the bran) is nipped, as before, by the rim between thumb and forefinger, the performer standing behind the table during the operation. While all eyes are drawn to the disclosure of the watch and handkerchief in the (lower) tumbler, the right hand is carelessly lowered to the table, and lays the silk thereon, permitting the concealed tumbler of bran to slide into the large well, and the trick is done. The tumbler is immediately brought forward to the owner of the watch and handkerchief, who identifies her property. Of course, all the visible properties may be inspected as much as the company pleases without offering a clue to the **modus operandi**.

Try this mystifying little trick in the drawing-room, and note the result.

### THE EGG AND HANDKERCHIEF.

The working of this trick is based upon the same principle laid down in the "Watch, Handkerchief, and Bran." This modern version of Colonel Stodare's old time trick is the only one I have ever met with in which all the properties made use of may be freely inspected "before and after." Besides, it gives you an opportunity to **jolt** the knowing spectator, who will be inclined, in the beginning, to deride your effrontery in presenting the trick.

**Effect:** A raw egg, a small tumbler and a colored handkerchief are offered for free inspection, after which the egg

is deposited in the tumbler, and the latter covered with the handkerchief. To make doubly secure a rubber band is passed over the glass, which is left in plain view upon the table. A small green silk handkerchief is next examined, which is subsequently transformed into the egg in the performer's hands; and upon uncovering the tumbler the green silk is found therein, instead of the egg. To disprove the old theory of "an egg with a hole in it," the performer now brings forward the egg, together with a basin, into which he breaks the egg as a proof of the latter's genuineness.

**Explanation:** Requisites as under:

Two raw eggs.

Two small tumblers, of the type already referred to.

A large colored mercerized handkerchief.

Two small green silk handkerchiefs.

A "handkerchief egg," celluloid preferred.

A white enameled basin, or soup plate, having a depth of about two inches.

A Black Art table, having a large and a small open well, as already described.

A rubber band.

Place, beforehand, one of the green silks in one of the tumblers in such manner that the silk just fills the glass. This tumbler is deposited in the large well of table. The handkerchief egg is vested or pocketed. The basin is placed at right end of table, in front of the small well, with one raw egg concealed behind the basin. The remaining egg, tumbler, green silk, mercerized handkerchief, and rubber band are arranged in view upon the table.

Having offered the egg, tumbler, and mercerized handkerchief for inspection, the performer returns them to the table, setting down the glass, containing the egg, just in front of the large well. The large handkerchief is now spread over the tumbler, the latter being seized through the covering by right hand. Simultaneously the left hand secretly brings up the duplicate tumbler (containing the duplicate green silk), and pushes it over the upper, original tumbler, under cover of the handkerchief, in same manner described in the "Watch, Handkerchief, and Bran;" the silk in the lower glass being



pushed to the bottom thereof, thus preventing any "talk." The two tumblers, appearing as one under cover, are placed in view upon the table, and the rubber band passed over same.

The visible green silk is now offered for inspection, and in taking up a position some distance from the table the performer obtains the handkerchief egg from his vest (or pocket), and by this means transforms the silk into the egg. The latter is laid upon the table in usual manner. The tumbler is then uncovered, revealing the green silk therein. Of course, the upper glass, containing the egg, is removed with the handkerchief in manner now familiar to the reader, and dropped in the large well of table top in the act of laying down handkerchief; while the (lower) tumbler is exhibited with the green silk, and, with the mercerized handkerchief, passed once more for examination. Professing to note unkind suspicions toward the egg on the table the performer obligingly brings forward the egg with the basin, dropping the fake egg into the small well and obtaining the raw egg concealed behind the basin as the latter is picked up between the hands.\*

### THE FLYING GLASS, WATCH, AND FLAG.

This, I venture to say, is a decided improvement upon the little trick described by Professor Hoffman in "More Magic," p. 364, under the title of "The Flying Glass, Watch, and Handkerchief." It will be remembered that in the version there set forth the watch, handkerchief, and glass were first deposited in a borrowed hat, but, under some pretext, were removed (exchanged), and the three articles then passed invisibly into the hat at a distance. In my own version of the trick, the three articles do not from the viewpoint of the company, approach the hat until they have been "passed" into it by so-called magical means.

**Effect:** A lady's borrowed watch is wrapped in a small United States silk flag and both deposited in a tumbler. A borrowed hat is placed upon a side stand at a distance. The

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\*This method of exchanging an egg for a substitute is taken from Robertson-Keene's "More Novel Notions."

watch now vanishes from the flag in the tumbler; the flag melts away in the performer's hands; and the tumbler shares the fate of watch and flag. All three articles are then taken from the hat.

**Explanation:** Arrangement similar to "Watch, Handkerchief and Bran Trick." **Requisites:**

Two small tumblers, as specified in foregoing tricks.

Two 8x12 United States silk flags.

A large, double mercerized handkerchief, preferably colored, containing cardboard disc for vanishing a tumbler.

A hand box vanisher.

Black Art table, provided with a large and small well.

A side stand on performer's left.

Previous to presentation, one of the flags is placed in one of the tumblers, which is deposited in the small well of Black Art table. The mercerized handkerchief is spread over the protruding top of tumbler, as already explained.

The handkerchief vanisher is hooked on the table drape at performer's right hand rear corner of table.

The remaining flag and tumbler are placed in view upon table.

Performer begins operations by borrowing a lady's watch and a gentleman's hat (silk or derby), the latter being placed, mouth downward, on the left end of table. The watch is then fairly wrapped in the flag, and a spectator permitted to satisfy himself that the watch is so wrapped; after which the flag parcel is placed in the tumbler, and the latter covered with the mercerized handkerchief. That is to say, the tumbler is placed just in front of the large well on the table, and the concealed tumbler is drawn from the small well in the act of picking up the handkerchief; and under cover of spreading the handkerchief over the visible tumbler the latter is dropped into the large well, the procedure up to this point being identical with the "Watch, Handkerchief, and Bran." The performer, holding the covered (substitute) tumbler in right hand, takes a step or two away from the table, then suddenly recalls himself. Perhaps the company suspect some deception in the covering of the glass. As he would not deceive them for the world, etc., he will gladly remove the handkerchief, and dis-

pense with its services, which he does accordingly. As this substitute tumbler contains a flag, the company are led to believe that the watch is likewise contained therein, and do not suspect an exchange at this stage of the trick. The handkerchief is thrown on the table, the tumbler being retained in right hand, while the left reaches for the hat. He states, "Since you suspect the tumbler perhaps you likewise suspect the hat. You will observe it is quite empty." He shows the interior of the hat, then replaces it mouth downward upon the table, this time in front of the large well, sideways to the company. This brings the left hand **behind** the hat. He continues, "I will place the tumbler, containing the watch and flag, here in plain view of all upon the table; and the hat—this little stand is just the place for it." During the momentary hesitation, as if seeking a suitable location for the hat, the left hand first and second fingers, under cover of the hat, reach into the well and seize the rim of the original tumbler (containing the watch and flag). The hat is then lifted by the brim between thumb and forefinger of same hand, when the mere act of raising it loads in the tumbler; and the hat is carried to the side stand and placed thereon, mouth upward.

Returning to the table, he decides to pass the three articles—watch, flag, and glass—into the hat, by the invisible process of mystic transmigration. To make the process still more difficult, he will undertake to pass the articles singly instead of together. First the watch. He taps the glass with his wand, immediately shaking out the flag with his right hand, and thus proving, according to conjurer's logic, that the watch has just made an invisible flight from the glass into the hat. At the same time the left hand rests for an instant at the rear table edge, and palms the hand box. The hands are now brought together, and the flag duly vanishes. Only the tumbler remains. This follows the flag by means of the double handkerchief, the tumbler being dropped into the well, just vacated by the other tumbler; the performer moving away from the table with the handkerchief distended by means of the cardboard disc therein, and after suitable "hanky panky" draws the handkerchief through his hands, proving the evanishment of the tumbler. It only remains to

remove the original tumbler, flag, and watch, one after the other, from the hat.

If the performer does not care to make this last use of the well in the Black Art table he may have a chair on his right provided with a bag servante, for the reception of the last tumbler.

It will be noted that the above method possesses the advantage over the other version referred to in that the tumbler containing the flag and watch are apparently not removed from sight, or, at any rate, do not approach the hat, until the latter has been disposed of on the side stand.

**Remarks:** The above three tricks, based upon this particular method of substituting the tumblers, are given as examples of the many different effects obtainable by such means. Several other tricks, involving the same principle, will be given later on. I have tested the same thoroughly in the drawing-room, and, to my knowledge, no one has ever suspected the presence of more than one tumbler under the handkerchief at one and the same time. Many other clever effects are obtainable in like manner. For instance, a certain number of coins may be deposited in the tumbler and caused to vanish therefrom while covered, and *vice versa*. Again, many well-known tricks may, I venture to say, be improved upon by this exchange, as, for instance, the "Wedding Ring and Flag," described in "Later Magic," p. 204, in which an exchange of tumblers takes place on the servante of the table. Such exchange is far more easily effected by the method above outlined. Probably other uses will occur to the reader.

### THE LAMP-CHIMNEY COLOR CHANGE.

This very effective color change occurred to me in the use of the lamp-chimney vanish. It requires considerable practice, but, once mastered, the effect is astonishing to the uninitiated.

**Effect:** A silk handkerchief (blue, for instance) is pushed into an ordinary lamp-chimney, which is held in both hands in a horizontal position before the body, as in the regular lamp-chimney vanish. The performer now counts three, elevating



and lowering the arms with each count, and at the third and last count the handkerchief instantly changes to, say, a green color, and, with the lamp-chimney, is immediately handed out for inspection.

**Explanation:** The blue handkerchief is provided with a little pocket of same colored silk in one extreme corner, with opening in the point or corner of the handkerchief. The green silk is beforehand crumpled up (not folded), and pushed into the pocket, one corner of the green being left in such position as to be readily pulled from the pocket. A sleeve pull is arranged in right sleeve in regular manner for the lamp-chimney vanish.

In presenting the trick, the performer inserts the blue silk through the loop of the pull, and pushes the handkerchief into the lamp-chimney, shaking down the corners of the silk to the opposite end of the chimney, for the apparent purpose of arranging the handkerchief nicely therein. In actual practice it will be found that the corner containing the little pocket may be kept on the side nearest the performer's body; the fingers of the left hand are inserted into the small end of the chimney, and draw down the corners of the silk, at the same time obtaining possession of the corner of the concealed green silk in the pocket. This corner is brought outside the chimney and secured with the thumb on the side next performer's body, being quite invisible to those in front by reason of the blue handkerchief filling the chimney.

The same up-and-down movements are now executed with the lamp-chimney as in the regular "vanish;" the blue silk flies up the sleeve, and the green silk, by reason of being retained by the left thumb, is drawn out of the pocket with the evanishment of the blue and expands along the lamp-chimney. The keenest eye cannot detect the substitution of the green silk for the blue.

As I have said, considerable practice is necessary to present this color change with success. The precise method of loading the green silk into the pocket of the blue must be determined by actual practice; and the pushing of the doubled blue silk into the lamp-chimney, and the obtaining of the corner of the green from the pocket, must be carefully performed.

By using handkerchiefs with colored centers and white borders, vide the *Odin Color Changing Handkerchiefs* and *Twentieth Century Trick*, the chances of failure in executing the *Lamp-Chimney Color Change* are considerably lessened, as the corner of the green (centered) silk could then protrude from the pocket without attracting attention. For the same reason flags will be found specially adapted to this color change, as set forth in the trick next following.

## THE TWENTIETH CENTURY TRICK.

### With Novel Variations.

I suppose almost every performer has his own particular version of the *Twentieth Century Handkerchief Trick*. The following series of effects will be found an effective variation:

**Effect:** Two silk handkerchiefs are knotted together at extreme corners and placed in a goblet on the table. A United States silk flag, a hydrometer glass and a piece of plain paper are then introduced. The paper is formed into a long tube, and inserted in the hydrometer glass to render same opaque, the flag being then pushed down into the tube and glass with wand. Flag vanishes from hydrometer glass, and mysteriously joins itself between the knotted handkerchiefs in goblet.

Performer next produces, by magical means, a small British flag. Handkerchiefs and United States flag, still joined, are returned to goblet and British flag pushed into common lamp-chimney, which is held horizontally between hands. Performer declares that he will cause the British flag to vanish visibly from the lamp-chimney, and become joined to the string of silks in goblet. At the count of three the British flag vanishes from the chimney; or, more properly speaking, the British flag transforms itself into the United States flag in the lamp-chimney. Disclaiming any intention on his part of such a proceeding, the performer hands the lamp-chimney and United States flag for inspection, and, bringing forward the goblet, draws the string of silks therefrom, when the missing British flag is found joined between the handkerchiefs instead of the United States flag.

**Explanation:** As will be readily surmised, the above series of effects is really a pleasing combination of the Twentieth Century and Lamp-Chimney Color Changing tricks; while the introduction of the new hydrometer glass vanish adds a touch of novelty. The evanishment of a flag or handkerchief by means of the Hydrometer glass is possibly new to many amateurs, but as this ingenious idea is not my own, I would not be justified in disclosing the secret of its working here. The truly magical idea involved in its construction places it in the foremost ranks of the now multifarious so-called handkerchief "vanishes." The apparatus is obtainable from any reliable dealer in magical goods.

Reverting to the trick under consideration: The first stage is, of course, the ordinary version of the Twentieth Century trick, one of the handkerchiefs being double, so as to form a pocket for the concealment of the flag.

The additional requisites consist of duplicates of the two silk handkerchiefs, two duplicate United States flags, two British flags (same size as United States), hydrometer glass, piece of paper, lamp-chimney, sleeve pull, etc.

One of the British flags is provided with pocket of same colored silk in one corner, in which one of the United States flags is inserted beforehand, in readiness for the lamp-chimney color change. One corner of the United States flag is permitted to protrude from the pocket, as its color blends with that of the British flag, and is therefore unnoticeable. This British flag is prepared for magical production, according to performer's own idea.

The remaining British flag is joined between the duplicate handkerchiefs, and the string formed into a compact parcel, which is vested.

In presentation, the performer vanishes the visible United States flag from hydrometer glass, reproducing it between the joined handkerchiefs in goblet. The prepared British flag is then magically produced. Before returning the handkerchiefs and United States flag to the goblet they are rolled into a rather compact parcel and exchanged for the vested parcel according to performer's own method. The lamp-chimney

color change is now executed with British flag, resulting in its transformation into the unprepared United States flag.

It will be noted that everything may be freely inspected at the conclusion of the experiment, lamp-chimney, United States and British flags, and handkerchiefs.

### QUADRUPLE FLAG AND HANDKERCHIEF TRICK.

In the "Magician Annual," 1907-1908, Robertson-Keene explains an ingenious arrangement for successively passing, by magical means, two silk handkerchiefs between two others, securely joined at extreme corners; his idea being to have one of the original joined handkerchiefs made double (vide Twentieth Century Trick), in which duplicates of the two handkerchiefs making such invisible journey are concealed. Personally, I prefer the following method for the drawing-room, though there is nothing particularly new, either in effect or manner of working, about it:

**Effect:** Two colored silk handkerchiefs are joined together and placed in a goblet. A small United States flag is caused to vanish from the hydrometer glass, and is found joined between the silks in goblet. The string of silks is returned to the goblet, and a small British flag produced, by magical means, or otherwise. This latter flag now vanishes from the performers' hands, and upon again drawing the string of silks from the goblet both the United States and British flags are found securely joined between the handkerchiefs. The string could now be transformed into a large United States silk flag with very good effect.

**Explanation:** Requisites as under:

A double red silk handkerchief, with opening in corner; a duplicate red silk, not double; two blue silks; two 8x12 United States silk flags; two 8x12 British silk flags; hydrometer glass; a piece of cartridge paper 6x15 inches for hydrometer; wand; an ordinary goblet, and a handkerchief vanisher, preferably the extra finger tip, provided with triangular piece of a British flag.

Join in a string, corner to corner, and in order named, the double red silk, one British flag, one United States flag, and

one blue silk. Then double the British flag, and push it into the opening of the double red handkerchief, inserting a small pin at the opening of the pocket, so that the flag can not be drawn out of the double handkerchief. The string now appears to consist only of the red silk, United States flag, and blue silk. Roll into a compact parcel, with portions of only the red and blue silks visible, and vest parcel.

Prepare remaining British flag for magical production; pocket the finger tip fake, or whatever form of vanisher you use; and arrange in view on table the goblet, hydrometer glass, paper, ordinary red and blue silks, and United States flag.

In presentation of trick, the ordinary red and blue silks are joined fairly together, and formed into a parcel. Exchange by your own particular method for the parcel of four, which drop in goblet. Offer hydrometer glass and paper for inspection, and insert paper in glass in shape of cylinder. Spread United States flag over top of the hydrometer glass and push it down with the wand into the paper tube. Flag vanishes from tube and is found knotted between the red and blue silks in goblet. Return the string of silks to goblet, incidentally removing pin inserted in mouth of pocket of red handkerchief, showing plainly, without verbally calling attention to the fact, that no substitution takes place. If the company suspected substitution in the first instance, they will have no grounds for such suspicions in the second. Produce British flag according to your own idea, and vanish by the extra finger tip fake, or otherwise. The handkerchiefs are then drawn sharply out of the goblet, which has the effect of drawing the concealed British flag out of the double red handkerchief.

### THE PHANTOM HANDKERCHIEFS.

This neat combination is a sort of reversal of the effect obtained in the Twentieth Century Trick.

**Effect:** A red, a purple, and a blue silk handkerchief are joined fairly together in usual manner, in order named, and pushed into a glass cylinder, which is left upright on the table. A piece of paper is next formed into a neat tube by



rolling same round a candle, the latter being withdrawn and the ends of the tube sealed with ribbon. The empty tube is then inserted in an upright position in the candle-stick. Performer states that he will cause the purple silk to pass invisibly from the red and blue silks in glass cylinder into the sealed paper tube. Silks are accordingly drawn from cylinder and found to consist of the red and blue only, joined together; while the missing purple silk is extracted from the paper tube.

Performer is about to separate the red and blue silks for the purpose of again knotting the purple one between them, when he recalls himself. Such a proceeding would hardly be considered proper from a magical standpoint, and he will therefore let the spirits do the work for him. He accordingly pushes the three handkerchiefs (red and blue joined, purple separate) into the glass cylinder, as before, and upon fanning the cylinder the three silks again become joined as in the beginning, the purple between the two.

Proceeding with the second stage of the trick, another piece of paper is formed into a cylinder, and the string of handkerchiefs pushed therein, a portion of the red silk being permitted to protrude at top, in which condition the tube is placed upon the table in view of all. A fourth silk handkerchief, of a green color, is now introduced (by magical means, or otherwise), and pushed into a common lamp-chimney, which is held in both hands in a horizontal position before the body. The magician counts three, and at the third and last count the green handkerchief in the lamp-chimney visibly changes to the purple one previously joined to the red and blue; and upon drawing forth the string of silks from the paper cylinder, the green silk is found joined between the red and blue, in place of the purple.

**Explanation:** Eleven silk handkerchiefs are required for this experiment: Three red, three purple, three blue, and two green; a Conradi glass changing tube, with mirror partition (or a mirror glass); two pieces of plain paper about 8x10 inches; a candle, prepared as described later on under the "Handkerchief and Paper Tube," second method; a

candle-stick; a handkerchief changing tube; a common lamp-chimney; and a sleeve pull.

One red, one purple, one blue, and one green handkerchief are placed in view on the table. This green silk is provided with a little pocket in one corner, into which is packed one of the purple silks, as described above under the Lamp-Chimney Color Change.

One red and one blue handkerchief are joined together and tucked into one side of the Conradi tube, this side being turned to the rear in placing cylinder upon table, in order that it may appear, for the time being, empty.

One of the purple handkerchiefs is loaded into the shell of the candle, and the latter inserted in candle-stick and placed on table, together with one of the pieces of paper.

Remaining red, green, and blue silks, joined in order named, are loaded in changing tube, and the latter placed on two hooks at back of side stand, on top of which is laid the other piece of paper.

Lamp-chimney is placed on the other side stand, and when the performer has adjusted his sleeve pull he is ready for operations.

He first picks up the red, purple and blue silks from the table, and joins them together in usual manner. The middle, purple silk is then doubled, and the other two twisted round it into a loose parcel, which is pushed into the empty, front compartment of the Conradi tube. As both "sides" of the tube now contain red and blue silks exposed to view, the tube may be handled pretty freely without disclosing the presence of two sets of handkerchiefs therein. It is placed upright on the table, with the side containing the red and blue silks only, to the front. Paper tube is next formed by the aid of candle, and inserted in candle-stick. Purple handkerchief passes from Conradi tube to paper tube; the two silks being shaken out of the former, and the latter torn across the middle, disclosing purple silk therein. In order to again join the three silks, the joined red and blue and the separate purple one are returned to the front compartment of the Conradi tube, which is reversed in placing same upon table. The fanning process is then enacted, or any other



Fig. 1. The Wedding Ring Trick.



suitable pretext, and in due time the string of silks, all joined together, are drawn from the tube. Performer now forms cylinder from piece of paper on side stand, loading in the changing tube. The red, purple, and blue silks are pushed therein, and thereby exchanged for the red, green and blue string, a portion of the red being permitted to protrude at top. In standing the cylinder upon the table, changing tube is dropped in servante or Black Art well.

Green handkerchief is now introduced, together with lamp-chimney, and the former pushed into the latter, silk being passed through loop of pull in regular manner; the corner of the concealed purple silk in pocket being secured by thumb at left end of chimney, in manner already described. By this means the green silk is visibly transformed into the purple one; and the handkerchiefs, upon being withdrawn from the paper cylinder, consist of the red, green, and blue.

### THE WEDDING RING TRICK.

If one may judge by present day conjuring literature, new and novel tricks with rings appear to be sadly lacking. I therefore take pleasure in submitting the following "original conception," which I can recommend as most subtle and mystifying.

**Effect:** A wedding ring is borrowed and knotted in the center of a rose-colored silk handkerchief, which is then deposited in a tumbler. The performer, having satisfied all present that the ring is actually knotted in the handkerchief, covers the tumbler with a large silk handkerchief, and passes a rubber band over it to make doubly secure. The glass, thus covered, is placed in plain view upon a side stand. A green silk handkerchief and a common lamp-chimney are next introduced. The green silk is pushed into the chimney, which is held between the palms in a horizontal position. At the count of three, the green silk changes visibly in the lamp-chimney to the rose-colored silk, and, with the chimney, is immediately passed out for inspection; and upon uncovering the tumbler, the green silk is found with the borrowed ring knotted therein quite as securely as it was originally knotted

in the rose-colored handkerchief. Now, without any substitution whatever, the tumbler is carried down to the owner of the ring, who unties the silk and identifies her property.

The above is, of course, too short to be considered an independent trick, but it is just one of those short, snappy effects that work in well in almost any part of the program, and more especially a series of handkerchief effects.

Taking the above, however, as the "first stage" of the trick, I present as a second part a version of Mr. Frank Kennard's "Mutilated Parasol Trick,"\* the combination of the wedding ring and parasol giving a very pleasing effect.

**Second Stage:** The lady having removed her ring from the green silk handkerchief, the performer begs further indulgence, and returns to the stage with the ring on his wand, which he places across the tumbler to keep the ring in view of those present. He then introduces a small United States flag, in which the ring is knotted as before, and deposited in a cone of newspaper formed before the audience. This is placed in an upright position in the tumbler. The performer next introduces a little red silk parasol, which, after spreading and closing, he returns to its paper wrapper. Stating that he will cause the flag and ring to pass invisibly from the paper cone into the parasol parcel, he fires his magic pistol and immediately opens out the paper cone. To his consternation he finds the cover of the parasol therein, the flag and ring having vanished. Drawing the parasol from the paper wrapper, it is found devoid of the silk covering, while the flag is found in pieces attached to the bare ribs. The borrowed ring is missing. Performer replaces silk covering on the frame, and returns parasol to the paper wrapper. His nerves being a little upset at this unexpected turn of affairs, he proceeds to refresh himself, with due apologies, with a glass of wine, which he pours from a bottle brought on by his assistant. He then restores the mutilated parasol with a tap of the wand. The parasol is removed from the paper, wholly restored, and upon spreading it the flag is brought to light, likewise restored, but enlarged to about twice its original size. As the

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\*See C. Lang Neill's "Modern Conjuror," p. 255.

borrowed ring is still missing, the magician, as a last resort, breaks the wine bottle, discovering therein a live dove with the wedding ring attached to its neck with a piece of ribbon.

**Explanation:** Requisites and preparation as follows:

Two rose-colored and two green silk handkerchiefs. One of the green silks is provided with a little pocket of same colored silk in one corner, vide Lamp-Chimney Color Change.

A large colored silk handkerchief.

Two small tumblers, of the tall, tapering variety.

Rubber band.

Black Art center table, provided with large open well in rear center of top.

Common lamp-chimney.

A sleeve pull.

Two "dummy" wedding rings.

United States silk flag, 12x18 inches.

United States silk flag, 24x36 inches.

A newspaper prepared with secret pocket in usual manner for vanishing flag.

Obtain at a dry goods store two small parasols. Discard stock covers and make two covers of red silk. One silk cover is permanently attached to one parasol frame. Divide a duplicate 12x18 United States flag into three mutilated pieces, and attach at equal distances apart to the extreme ends of ribs of parasol with bare frame.

A piece of heavy brown wrapping paper, about 36x60 inches. Fold one of the shorter ends of the paper over about six inches, and secure with glue, forming a narrow pocket across that end. Insert the bare parasol frame in this pocket. Place covered parasol on same end of paper, and roll up.

A pistol.

Dove Bottle. Windecker Bottle preferred.

Wine glass.

Tray.

Small hammer.

A live dove.

A side stand on performer's right and left.

The parasol parcel is leaned against left side stand; parasol handles uppermost. On same stand is laid the prepared newspaper.

Arranged on Black Art center table are the green silk handkerchief with pocket which contains the duplicate rose-colored silk; the wand, on which is slipped one of the dummy rings (wand being so placed that ring is concealed); the 12x18 United States flag; and rubber band.

The right side stand is placed well forward, and a little to center of stage. It is provided with a shallow bag servante. On this stand are placed one of the tumblers and the remaining rose-colored silk handkerchief, a portion of the latter being permitted to hang over the servante, at back.

The remaining "properties" are placed in readiness "behind the scenes."

Before making his entrance, the performer "loads up" as follows: Sleeve pull arranged in right sleeve; 24x36 silk flag folded in a compact parcel and vested on right side; loose parasol cover, folded small, placed in right pocket; remaining dummy ring placed on tip of second finger of right hand, in readiness for ring change.

Entering, the performer requests the loan of a lady's wedding ring, which he receives on the tip of right forefinger, concealing the dummy ring by bending the fingers into the palm in the usual manner. Returning to stage, he steps behind side stand, substituting borrowed ring for dummy by the finger change during the journey. The left hand now removes the (dummy) ring from right second finger and holds it well up in view of all, while the right hand draws the silk handkerchief off the stand, at the same time permitting the borrowed ring to slide off the forefinger into the servante.

The dummy ring is now knotted in the center of the rose-colored silk, and deposited in the tumbler. As soon as the performer removes the tumbler from the stand, the assistant comes forward and draws the side stand back to the right of stage, to "balance" with the other stand on extreme left. This enables him, by grasping the top of stand front and back between both hands, to palm the ring out of the servante, which he forthwith carries behind the scenes, and quickly knots the

ring in the center of the ordinary green silk handkerchief. The knotted silk is then placed in the duplicate tumbler, in such manner that it just fills the glass. The latter is then covered with the large silk handkerchief. The assistant takes these in his right hand, nipping the rim of the glass through the fabric between thumb and forefinger (see the "Watch, Handkerchief, and Bran"). This arm is permitted to hang by the side, in which position the hand appears to hold the large handkerchief only, the presence of the tumbler not being noticeable. The lamp-chimney is held well up in left hand, and in such position the assistant enters on the performer's right (if he must enter on the left, the position of the articles with respect to either hand must be reversed), and advancing to the center table, places the lamp-chimney thereon. In laying down the handkerchief the tumbler is permitted to slide into the well in table top.

Meanwhile the performer has been taking up the required time for the operations of his assistant behind the scenes. Professing to hear murmurs to the effect that the borrowed ring is not fairly knotted in the handkerchief, he obligingly brings forward the tumbler, which he places in the keeping of a spectator well apart from the owner of the ring, and, removing the ring from the silk, requests the gentleman to knot it in the handkerchief himself. The performer then returns to the stage, and, walking behind the center table (on which the lamp-chimney and large handkerchief have now been placed by the assistant), he picks up the large handkerchief, placing the glass, which contains the rose-colored silk and dummy ring, just forward of the well in table top. He shakes out the large handkerchief, showing it freely on both sides, and spreads it over the tumbler, quickly obtaining possession of the duplicate tumbler in the well with left hand, while the right lifts the original, covered tumbler. As he moves away from the table, the left hand, under cover of the large handkerchief, pushes the duplicate tumbler (containing the borrowed ring knotted in the green silk) upwards over the original glass in manner already explained in the "Watch, Handkerchief, and Bran." The rubber band is passed



over the handkerchief and glass, and the parcel left in view on right side stand.

The green silk handkerchief is next introduced; picked up with the "pocket" corner concealed in the hand, and the silk shown freely on both sides. It is then doubled over the loop of the sleeve pull, and pushed into the lamp-chimney, the left fingers obtaining a corner of the concealed rose-colored silk from the pocket. Lamp Chimney Color Change then executed, and the rose-colored silk and lamp-chimney offered for inspection. Returning to right side stand, performer removes the covering from the glass, carrying away the upper tumbler, in manner now familiar to the reader, by nipping the rim through the handkerchief, and disposing of it in the servante in laying down the handkerchief; all eyes being drawn to the duplicate tumbler in left hand, which contains the green silk and borrowed ring. The glass is carried into the audience, and the owner of the ring requested to identify her property. Before leaving the stage, the magician picks up his wand, with the dummy ring thereon concealed in right hand.

**Second Stage:** Receiving the borrowed ring once more, this time on the wand, it is exchanged for the substitute by the wand change, the wand then being laid across the tumbler on right side stand to keep the (dummy) ring in view, while the opposite hand lays the large silk handkerchief carelessly to one side, slipping the palmed borrowed ring thereunder.

Small silk flag is now introduced, and dummy ring knotted therein. While this is taking place, the assistant enters with the pistol, which he places on center table, and removes the large handkerchief (together with borrowed ring), lamp-chimney, and other articles dispensed with by the magician. The performer next forms the paper cone from the prepared newspaper, and in picking up the knotted flag, obtains the little parcel made up of the loose parasol cover, from right pocket. The flag is transferred to right hand, the two parcels of silk appearing as one; and in apparently placing the flag in the paper cone, the parasol cover is dropped into the cone proper and the flag and ring into the secret pocket of the paper. Top of cone is then turned down, and cone placed upright in tumbler.

The little red parasol is next introduced. The brown paper parcel is seized by the free edge of the paper, and permitted to unroll by its own weight, the covered parasol being taken in opposite hand when it makes its appearance. As the duplicate parasol frame is concealed in the narrow pocket of the brown paper, no one suspects its presence there. The performer spreads the visible parasol, and places it for a moment over his shoulder, permitting all to see, without verbally calling attention to the fact that his hands are otherwise empty. The parasol is then brought to the natural position before the body for closing, under cover of which the right hand obtains the large flag parcel from vest, and drops it into the parasol in the act of closing the latter. The parasol is then wrapped in the paper as before, a portion of the handle being pulled out a little way; that is, the audience believe it to be the handle of the parasol just exhibited, but as a matter of fact it is the handle of the duplicate parasol that is drawn out. The performer now states that he will cause the flag and ring to pass invisibly from the paper cone to the parasol parcel. He fires his pistol, immediately opening the cone. The parasol cover being discovered therein, to the evident discomfiture of the performer, he crumples up the newspaper and tosses it aside, thereby disposing of the flag and dummy ring; and proceeds to ascertain the extent of the damage to his parasol. The parasol with bare frame is drawn from the brown paper roll, and the mutilated flag found suspended from the ribs. The silk cover is spread over the frame, and the parasol returned to the paper once more.

While all this is taking place, the assistant enters with the bottle of wine and glass on the tray, which he places on right stand. Of course, the bottle has been duly prepared with wine in the upper receptacle, and the dove, with the borrowed ring attached to its neck, in the lower.

Having refreshed himself with a little wine, the performer proceeds with the restoration of the flag and parasol. He brings forward the parasol parcel, and, tapping it with his wand, pronounces his mystic formula, immediately withdrawing the original, unprepared parasol from the paper, and, spreading it, "discovers" the silk flag under one of the ribs, like-

wise wholly restored, but enlarged to about twice its original size.

Noting that the lady is getting a little uneasy for the safety of her ring, the conjurer institutes a search for the missing article, and, as a last resort, calls for a hammer, which the assistant brings on, and the bottle is broken, resulting in the discovery of the ring attached to the dove's neck.

I generally work the Flower Trick in here, as it follows the Wedding Ring and Parasol in natural sequence, blending the whole into a series of experiments most striking and mystifying in effect. For this purpose, at the close of the above trick, I detach the top and **upper section** of center rod of one of the side stands, and, spreading the parasol, invert the latter in the base of stand (see frontispiece). The stand illustrated is the Thayer type of black-and-gold side stand, which is particularly adapted to the amateur's use, and, as in the present case, combines many uses not obtainable in the metal base and center rod stand.

If the ferrule of the parasol is too small for the socket in the top of lower section of center rod, a wooden spool, bored to proper size for receiving the ferrule, may be slipped into the socket, which holds the parasol firmly in position.

The flowers are now "produced" from the paper cone in the regular way, being shaken into the inverted parasol with very good effect.

### INVISIBLE FLIGHT OF HANDKERCHIEFS.

In a recent issue of "The Sphinx,"\* Herr Jansen contributes, under the above title, a clever method of effecting the magical transposition of two silk handkerchiefs, deposited in separate paper cylinders. The following is my own method of working the same trick, which possesses the advantage (I might say improvement) that everything may be freely inspected both before and after the experiment. The effect is practically identical with Herr Jansen's version, and I will therefore follow the lines of his description.

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\*See "The Sphinx," Vol. 7, No. 9.



**Effect:** Showing both hands empty, performer exhibits two ordinary pieces of newspaper, 6x8 inches; also two unprepared silk handkerchiefs, red and white, which he removes from a glass goblet. One of the papers is now formed into a small cylinder, into which the red silk is pushed, and ends of tube pressed in on handkerchief, thus sealing the parcel. The same process is repeated with the second paper and white silk. The two parcels are then placed in empty goblet, and a spectator requested to choose one of them. This being done, the chosen package is opened by the performer, and handkerchief drawn out into view a little way to ascertain the color, which, let us suppose, is white. Silk is tucked back into paper, and end of cylinder again closed. This parcel is held by performer, while the other parcel (which would naturally contain the red silk) is held in the glass by spectator. A transposition of the silks being now in order, spectator opens the package in the glass, which is found to contain the white silk instead of the red, while package in performer's possession contains the red. **Handkerchiefs and papers immediately offered for close inspection.**

**Explanation:** To obtain the above effect, I utilize a little "fake" commonly employed for the evanishment of a silk handkerchief; namely, the so-called "extra finger tip," provided, as usual, with little triangular piece of (in this case) white silk. All the visible properties —pieces of newspaper, handkerchiefs, and glass goblet,—are quite unprepared, and may therefore be subjected to the most rigid inspection if required. Each of the papers is in turn formed into a cylinder about one inch in diameter, for the reception of one of the handkerchiefs, and ends of tube in each case are pressed in on handkerchief. Both cylinders are then dropped in goblet. Performer must be able to identify the paper containing the red silk, which is easily done if due notice is taken of some conspicuous type on newspaper. Spectator is now requested to hold goblet over head, and to choose one of the parcels therefrom. This confuses him as to the exact position of the papers. If he chooses the red handkerchief parcel, performer takes it from him, leaving the white handkerchief parcel. If he chooses the white handkerchief parcel, he is permitted to

retain it; the result always being that spectator holds the white handkerchief. During the choosing of the parcel, performer finds ample opportunity to slip the finger shell on tip of right forefinger. He then opens one end of his parcel enough to permit the insertion of his forefinger. The fake is thereby introduced into the tube under pretext of pulling out a piece of the silk. The little corner of white silk is drawn out of the fake and cylinder into view a little way, performer stating that, as he appears to hold the white handkerchief parcel, spectator must therefore have the red. The corner is then poked back with forefinger, fake removed thereon, and end of cylinder again pressed in. Spectator now opens his paper, and of course finds the white silk therein instead of the red. Performer then offers him the other paper, from which the red silk is extracted.

In Herr Jansen's version, one of the papers is specially prepared (and can not therefore be left in the hands of spectators), having a corner of a white silk handkerchief, four inches long, glued to upper edge of same. In exhibiting this paper the piece of silk is concealed by fingers, and rolled inside of cylinder. Of course this paper must be identified from the other, unprepared paper, and in forming the cylinder, the end containing the piece of silk must likewise be borne in mind.

The trick is carried along the same lines already laid down, red handkerchief being placed in cylinder containing white silk corner, which is drawn out to view, as already explained. It is needless to add that this parcel must be opened by the performer himself, and the piece of silk again concealed by the fingers.

### ANOTHER "INVISIBLE FLIGHT."

This may follow the transposition of the red and white silks as an additional effect.

**Effect:** Having presented the "Invisible Flight of Handkerchiefs," performer now exhibits two more pieces of newspaper, 8x10 inches, one of which he forms into a small cornucopia, which he secures with a pin, and places temporarily in

goblet on table. Red handkerchief is now rolled smaller and smaller between the palms, until it is all but concealed in left hand, one corner of the silk being permitted to protrude to show all fair. Handkerchief is then pushed into paper cone, top of which is turned in all round on handkerchief, and cone laid on table.

Remaining piece of paper is likewise formed into a cone: the white silk is crumpled up and dropped into the paper, and top turned in as before. This parcel is deposited in goblet, and entrusted to the keeping of a spectator.

For fear some of those present may doubt the presence of the red silk in the first cone, performer tears off the apex of same and draws a portion of the red silk into view; then tucks it back in paper, and twists up end.

Red silk now passes invisibly from paper and joins the white silk in paper held by spectator. The first paper is tossed out and found empty, and upon opening the other, the red silk is found securely joined to the white silk.

**Explanation:** The transposition of the red and white silk is effected by Herr Jansen's method, i. e., a corner of a white silk is attached to upper edge of one of the small papers. This piece of silk, by the way, I make only three inches long by one and one-half inches at broader end, and instead of gluing it to the upper edge of paper in the **center**, I affix it temporarily in the upper left hand **corner** of the paper by means of a pellet of wax. Cylinder is therefore formed beginning with this edge of paper, thus bringing the piece of silk within cylinder.

For the second stage of the trick, the following requisites and preparation are necessary:

Two pieces of newspaper, about 8x10 inches; extra finger tip fake, provided with corner of **red** silk; a duplicate of the red and white handkerchiefs, which are knotted together at extreme corners, and then made into a compact parcel with red silk concealed within the white, parcel being vested.

Presentation of second stage: Cornucopia formed and placed in goblet. With finger shell in position on **left** forefinger, performer now "rotates" red silk into palms by the well-known process, palming the ball of silk in right hand. This

latter hand now quickly removes the fake from left forefinger, reverses its position, and leaves it in closed left hand with the little corner of silk protruding between finger and thumb; and in turning to the table (on the right), the parcel of silk is pocketed or vested, and cornucopia taken in right hand. The left hand, apparently containing the handkerchief, is then inserted in the paper, simulating the motion of pushing silk well down into same. As a matter of fact, the finger shell is merely dropped, open end downwards, into apex of cone. Hand is withdrawn, obviously empty, and top of cone turned down.

White handkerchief is next taken and crumpled up, being secretly exchanged by your own particular method for vested parcel of two joined handkerchiefs. This is dropped in second cone, placed in goblet, and handed to spectator.

There is pretty sure to be some wise person in the audience who suspects deception in the placing of the red silk in the first cone of paper; and performer now endeavors to satisfy the skeptics that the silk was actually so placed. He tears the apex off the cone, pulls out the little corner of red silk, pokes it back, securing fake on forefinger, and the trick is practically done. The red silk naturally "vanishes" from first paper, and the spectator holding the goblet finds the missing handkerchief knotted to the white in the paper in his possession.

### THE LATEST HANDKERCHIEF "FLIGHT."

I have recently been working up the following idea, based on the **visible** transposition of two silk handkerchiefs, placed in tumblers at some distance apart, said transposition taking place in full view of the audience without any covering of the tumblers whatsoever. While I have not as yet fully perfected all the minor details of construction in the apparatus involved, or the precise method of presentation, I take pleasure in presenting the root idea to my readers, believing that it may be put to some practical use in more ways than one.

The effect under consideration is about as follows:

Two glass-topped side stands are placed at right and left of stage, well down front. A glass tumbler and a silk hand-

kerchief are in readiness on each stand,—say a green silk on the right and a yellow silk on the left. Performer offers the green silk for free inspection, if desired, and then pushes it into the tumbler on right side stand, leaving it thus in full view of those present. The yellow handkerchief is then shown and placed in the tumbler on left side stand, in like manner. Now, at the report of a pistol shot, a transposition takes place as quick as a lightning flash. The green handkerchief appears in the tumbler on **left** side stand, while the yellow handkerchief appears in the tumbler on the **right**. The handkerchiefs are removed from the tumblers and freely shown, or offered for inspection.

**Explanation:** This surprising effect is accomplished by the use of two mechanical stands, two little “fakes,” two bottomless tumblers, and four unprepared silk handkerchiefs, two of each color. The construction of the stands and fakes will best be understood by reference to Fig. 2.

The fake, A, consists of a cylindrical metal tube about two inches in length by one inch in diameter. The lower end is provided with a double catch, CC, while the interior is fitted with a sliding partition, D, impelled upwards under the action of a strong coil spring, unless pressed to the bottom of tube and retained by the two catches, EE.

The side stand may be fitted either with wood or glass top, without drapery. The standard, HH, is hollow, and contains a sliding piston, F, provided with a socket, G, at top for the reception of the double catch, CC, on the fake. The piston, F, should be at least twelve inches shorter in length than the hollow standard, and may be retained in the upper end of the latter, so that the top of the piston comes flush with table top, by means of a spring catch, L, in rear side of table standard. This spring may be released at pleasure by the pull of a thread, permitting the piston to slide to the bottom of the standard. The piston is weighted to insure prompt response to the release of the spring, L, and the bottom of the hollow standard should be provided with a rubber pad to break the fall of the piston.

If, now, the fake, A, be placed over the top of the piston, F, in table top, and the double catch, CC, pressed into the

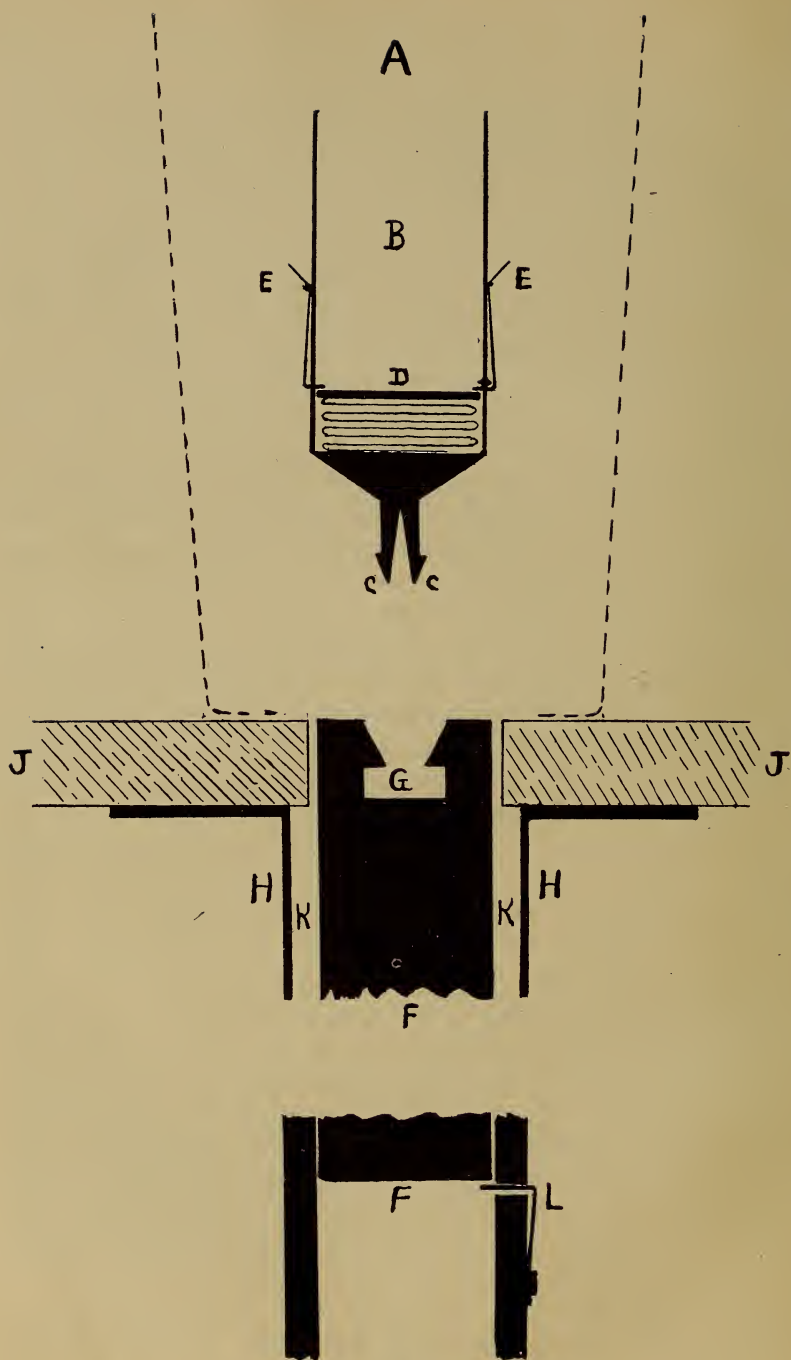


Fig. 2.



socket, G, at top of piston, locking it therein; and the spring, L, be released by the thread pull, the piston slides instantly down the hollow standard, carrying A with it into the cavity, KK, of table standard. The catches, EE, which retain the sliding partition in the tube, A, do not quite pass the edges of the opening in table top in this operation, and are therefore pressed inwards by the impact, which forces the lower end of the catches, EE, outwards, releasing the coil spring within the tube, and the sliding partition flies upward, expelling the contents of the tube as the latter passes into the table standard.

To prepare for the effect above set forth, the sliding partition in one of the tubes is set by the catches, EE, and one of the yellow silks packed into the space, B. This tube is covered externally with **green silk** to match the handkerchief of like color. The same procedure is followed with the second tube (which is covered externally with **yellow silk**), one of the green silks being packed therein. Both fakes are then vested or pocketed so as to be readily get-at-able, without confusion as to which tube contains the green or yellow handkerchief.

The stands are prepared for use in each case by inverting same so that the piston, F, slides into the top proper, permitting the spring clip, L, to lock piston in such position. A bottomless tumbler is then placed on each stand, the remaining green and yellow silks being laid on right and left stands, respectively.

In exhibiting the green silk, performer obtains the fake containing the yellow silk and palms it into the handkerchief in such manner that the pointed end of tube is about in the center thereof. Therefore, in pushing the silk into the bottomless tumbler (after exhibiting the glass free from table, then placing it directly over the piston), the double catch, CC, is pushed **with the silk** into the socket, G, of the piston, locking both the silk and tube thereto. Even should the tube be exposed partially to view in the tumbler, it would not be distinguished apart from the silk by reason of being covered with similar material. The same course is followed with the visible yellow silk and the tube containing the duplicate green



silk, both being locked to the piston through the bottomless tumbler on left side stand.

Pistol is now fired by performer; the assistant releases the springs on each stand simultaneously; the pistons drop down, taking the visible handkerchiefs, as well as the tubes therein, with them; while the sliding partitions, D, expel the concealed silks into the tumblers, in which they expand freely.

The hollow space, KK, in top of table standard, is only sufficiently deep to receive the handkerchief and tube. The rest of the standard is bored only for the reception of the sliding piston, F, which is thereby held true to the opening in table top.

The sliding partition, D, in tube, should be provided with a circular piece of cloth, as described later on under "A Changing Tube Suggestion," to obviate the risk of the concealed silk getting jammed when expelled from the tube.

The dotted outline in the drawing shows the position of the bottomless tumbler with respect to the tube and the piston in table standard. In some respects a wood table top would be preferable to the glass, as brads could then be so placed that the proper position for the tumbler with respect to the piston head, could be readily determined.

It will be readily noted that the above idea may be utilized for various other effects. By the use of a single table, a silk handkerchief may be merely "vanished" from the tumbler, or changed to a totally different color, in full view of the audience; a yellow silk could be visibly transformed into a live canary, or a handkerchief into a bouquet of (spring) flowers. Undoubtedly many other effects will suggest themselves to the mind of the reader.

## HANDKERCHIEF AND PAPER TUBE.

### First Method.

**Effect:** A piece of paper is freely shown, then formed into a tube round the wand, which is withdrawn and the ends of the tube sealed with pieces of ribbon. In this condition the empty tube is placed in the keeping of a spectator. The performer then causes the evanishment of a silk handkerchief,

stating that he will pass it invisibly into the sealed tube, and, upon opening the latter, this is found to be the case.

**Explanation:** The trick depends upon the use of a handkerchief wand, one of the well-known types with short, removable plug in one end, to which is affixed a tiny hook. A duplicate silk handkerchief is beforehand attached to the hook on the plug, and both pushed into the hollow wand. The working of the trick will now be plain. In rolling the paper round the wand, the **unprepared** end of the latter projects an inch or so beyond the edge of the paper; the right hand seizes this and draws out the wand, while the opposite hand presses on the plug through the paper, thereby retaining plug and handkerchief in the tube. Ends of tube are then sealed to prevent discovery of silk. In opening out the paper, the plug on the handkerchief is masked by the hand, as usual.

**Caution:** Take care how you load the duplicate silk into the wand, otherwise, in withdrawing the latter from the tube, the silk is pretty apt to extend beyond the end of the cylinder. To avoid this, fold in following manner: Hold handkerchief by center; then double, thus bringing the four corners and center together. Push the silk into wand with blunt end of lead pencil, beginning with double fold and ending with the corners and true center. Attach plug to true center of silk and push home.

### Second Method.

**Effect:** Same as preceding, except that paper tube is formed by means of a candle instead of the wand.

**Explanation:** The "candle" consists of a genuine candle, over which is fitted a loose shell of glazed paper, the shell being about one inch greater in length than the solid. The lower end of shell is closed with a short section of a real candle, vide standard "dummy" candle, but in this case the piece is to represent the bottom, and not the top. The duplicate handkerchief is pleated up small and pushed to the bottom of shell, and solid candle inserted on top. The open end of shell should come flush with wick end of solid candle when the latter is in the former, without concealing wick on the solid candle. Thus prepared, the candle does not appear "faked," and **either end** may be shown with impunity

Have the faked candle burning in candlestick. Show piece of paper and lay on table. Blow out the candle and lay on the paper with the wick end just flush with right-hand edge of paper. Form tube round the candle, and remove latter by seizing wick. Opposite hand retains the shell candle by pressure through cylinder. Ends of latter then sealed with ribbon, as in preceding method. As soon as solid candle is removed, the concealed handkerchief expands nicely along the tube. Extract silk by tearing tube across the middle, thus destroying presence of shell candle.

By using an ordinary "dummy" candle, loaded with a second duplicate silk, in place of solid candle, two separate productions are obtained; that is, a handkerchief passed into the sealed tube, and thence into the candle.

### "PRIMARY AND COMPOUND."

**Effect:** Say you have just presented the "Color Change through a paper tube," obtaining a red, a white, and a blue silk. Place the empty paper cylinder in an upright position on china plate. Spread first the blue and then the red silk over the top of the cylinder, permitting the corners to hang down. Discard white silk. Now, with the wand, push centers of the blue and red silks into the cylinder, at the same time seizing the latter with opposite hand, and turn over, moving away from table. When centers of silks make their appearance at opposite end of tube, withdraw wand and continue pulling out the handkerchiefs; and upon shaking out the latter the "compound" color resulting from the blending of the "primaries" (blue and red) will be found in the mysterious addition of a third purple silk.

**Explanation:** This novel multiplication involves, again, the use of the handkerchief wand, same type as above mentioned. Load with purple silk and attach to hook on plug, in manner aforesaid. Push the blue and red silks through the paper cylinder with the "plug" end of the wand, and remove plug in pulling the handkerchiefs from opposite end of cylinder.

### A "CHANGING TUBE" SUGGESTION.

Ever have the last handkerchief out of the changing tube get "jammed" between the sliding partition and the tube? If so, try this little "wrinkle," and see if it ever jams on you again.

Assuming that the sliding partition is an inch and a quarter in diameter, cut a circular piece of rather stiff cloth material one and three-quarters inches in diameter, and glue the center of the cloth to the center of the sliding partition by means of a dab of thick glue. Let dry thoroughly. Then load the tube on prepared side of the sliding partition. The little circular piece of cloth protects the handkerchief first loaded into tube from jamming as the partition is forced along the tube.

If the glue does not stick to the metal, bore two tiny holes, close together, in partition, and secure the cloth with a few stitches.

### HANDKERCHIEFS AND FLAG.

I have found the following at times a convenient means of transforming handkerchiefs into a flag.

**Effect:** A red, a white, and a blue silk handkerchief are rolled up small in the hands, and immediately drawn out in the shape of a large United States silk flag, which is immediately offered for inspection.

**Explanation:** Arrange under coat an ordinary pear-shaped Bautier pull. Spread the flag on a flat surface, and turn two diagonal corners in to the center so that they just meet. Continue the folding in like manner until the flag is made into a long strip, with a corner exposed at each end. Beginning with one end, roll the flag tightly round the exterior of the Bautier tube, wrapping the bulk of the silk round the mouth of the tube, and taking care not to bring any of the folds as far down as the tapered end, where elastic is attached, otherwise some difficulty will be experienced in slipping flag off the tube easily. Tuck free end of strip into a fold close to mouth of tube, and place the latter under vest convenient for palming, elastic arranged as usual.

Work the red, white, and blue silks into tube, right side to audience. Under cover of right hand, which retains pull, the left now slides the flag off the free end of tube; the thumb and forefinger of same hand then seize the free end of flag, through thumb and forefinger of right hand, and draw the flag with a quick upward movement out of the hand. The right hand is naturally brought against the coat during this movement, under cover of which the pull is released, leaving hands and flag free for inspection.

This is one of the few methods which does not prohibit free inspection of the flag.

### LOADING THE PAPER CONE.

In working up a programme of tricks for drawing-room presentation, some time since, it was my desire to "produce" from an apparently empty paper cone a number of rainbow-hued Liberty silk handkerchiefs. I decided that the method of secretly introducing the "load" into the cone must be just a little bit different, in one or two respects, than any of the orthodox methods in use—a method that would completely mystify even those present who might have some knowledge of the secrets of modern magic. At the same time I resolved that my method should be independent of tables, chairs, or similar accessories of the conjurer, and that my hands **should not approach my body** throughout the process of forming the cone. This truly magical idea naturally demanded considerable hard study and experiment; many ideas which suggested themselves were tried out and found wanting, but the following has come as near my original idea as I have yet been able to reach. It will be found easy and particularly mystifying.

**Effect:** The performer steps forward with sleeves drawn back and hands obviously empty. He exhibits a piece of drawing paper some sixteen inches square, which is held at extreme fingertips throughout the experiment, so that the palms are at all times in view. At the same time, the movements of the hands are such as to preclude any possibility of "back hand" work. Hands and paper are likewise held



well away from body. Having thus shown hands and paper freely on all sides, he now twists the paper into a neat cone, or cornucopia, and after the customary hocus-pocus of mystic passes, proceeds to extract from the cone a quantity of varicolored silk (or whatever the production shall consist of).

**Explanation:** The accompanying photographs will make matters clear. For the handkerchief production I use about eighteen handkerchiefs of the finest Liberty silk, assorted in the most beautiful colors obtainable. To prepare the load, all the handkerchiefs (but one) are spread flat, one upon the other; not with all the corners together, but with the corners of each handkerchief diagonally to the preceding one, like a star. The stack is then made into a compact "bun," by turning the corners in to the center, and the remaining handkerchief is used as a wrapper for the parcel.

To hold the load secure, I make use of a common flower holder, each of the two pieces being covered over with black velvet, glued on. I shape the parcel of silk so that when the spring clips are placed round it, the expansion of the silk prevents the clips from separating, the same as in making up a load of spring flowers.

I now take a piece of No. 000 black silk thread, twenty-four inches long, and pass one end through the spring clip, next the silk, joining the ends in a knot, to form a loop.

Before making my entrance for the trick, I slip the thread loop over my left wrist, and then push the silk parcel just within my **outside lower coat pocket**, on left side. Particular attention must be paid to the precise position of the parcel in the pocket. If the latter is provided with a lapel, it should be pushed inside the pocket before introducing the load; and the load should be placed about the center of the pocket, just below the opening—no more.

Most amateurs work in ordinary dress, and I am basing my explanation upon that style of coat. If evening dress is worn, however, a special pocket, opening on the side, at the edge of the coat at the hip, will answer the same purpose, and permits even greater freedom in the withdrawal of the parcel from the pocket.



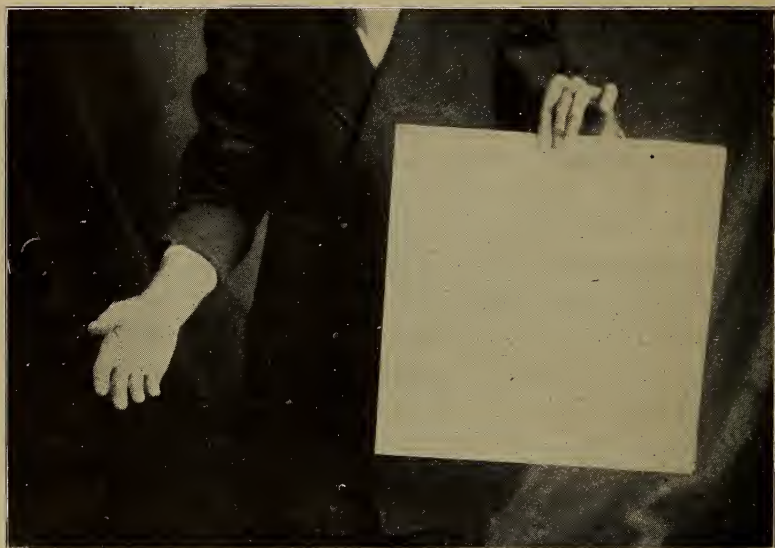


Fig. 3.



Fig. 4.

This arrangement, while restricting the movement of my left arm to some extent (the hand will have about ten inches play), still permits me to hold that arm in a perfectly natural bent position beside the body.

The piece of drawing paper is sixteen inches square, fairly stiff, and is rolled up and permitted to spring open a few times beforehand, to give it a slight **bend**.

I enter with my sleeves drawn partly back, as the thread would not permit of this operation after placing the parcel in pocket. My coat is buttoned in front. This is essential to the free withdrawal of the load from pocket at the psychological moment, at the same time convincing the knowing spectator that the vest opening does not enter into the success of the trick.

The paper is held at fingertips of right hand, concave side of sheet outermost. I do not call particular attention to the emptiness of my hands, as they are plainly seen to be so. I merely show the paper freely on both sides; then pass it to left hand, which receives it with concave side to the **rear**. In receiving the paper, the fingertips only are employed, and the palm of left hand is not concealed from those in front for a single instant. (See Fig. 3.) My right hand free, I extend it, showing freely front and back. I stand perfectly erect, and, acting in unison with right hand, my left hand simultaneously **elevates the paper**, not in front of the body, but **a little to one side**, as in Fig. 3. If the wise spectator is watching for me to obtain something from the vest opening, he is disappointed, for the coat is buttoned and is not covered for a single instant by the paper. This perfectly natural movement (the elevation of the left hand) draws the thread taut on the wrist, and the concealed parcel of silk is pulled from the pocket and swings unseen behind, but not touching, the paper. It is to be understood that, as the right hand is extended, the left elevates the paper **straight up** to the extent of three or four inches, and, acting in perfect unison with the movement of the right hand, the slight movement of the paper is unnoticeable.

There is a little knack, difficult to describe, but easily understood and acquired in actual practice, of holding the

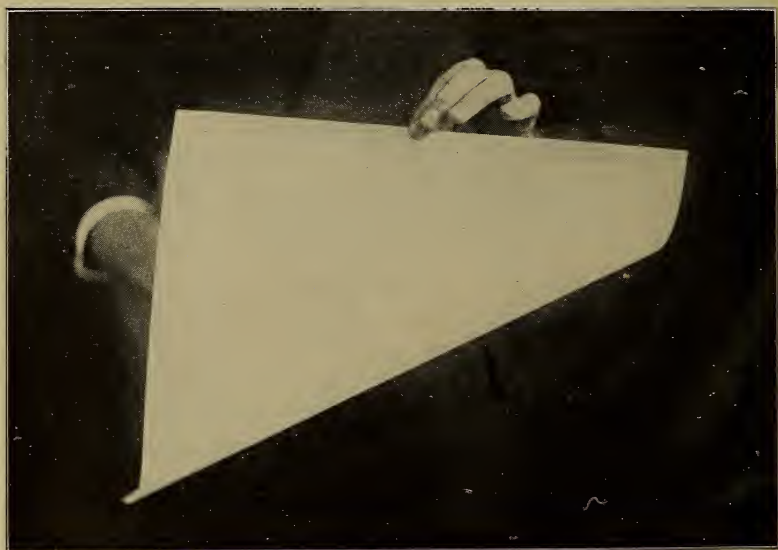


Fig. 5.

paper in such manner that the concealed "load" does not strike the sheet as it swings from the pocket, and thus reveal its presence; but there will be very little "swing" to the load if the paper is elevated straight up. At the same time, the slight bend of the paper effectually masks the presence of the load to right or left.

I state, "I shall hold the paper away from my body throughout the experiment," at the same time extending the arms. It will be noted that the palms of both hands are always in view of the audience, and none of the fingers are employed to suspend the load behind the paper. Fig. 4 depicts the load suspended from wrist behind the paper, as not seen by those in front.

The right hand now seizes the lower left hand corner of paper and brings it up, behind the sheet, nearly to the upper right hand corner, where the left thumb secures it (see Fig. 5). This brings the concealed parcel into the "trough" of the fold. The right hand side of the paper is then rolled over to the left, to the rear, and the cone is complete. Meanwhile, the left hand has remained at the upper edge of paper, about center (mouth of cone at completion), as the loop is still on wrist. While the right is "rolling" the apex of the cone, the left fingers close into palm, and the thread slips over the hand and falls into the cone, and both hands grasp the cone at apex. The load is now ready for production. A slight pressure of the fingers, through the paper, on the spring clip, releases the silks (as in the Flower Trick), and they expand freely within the cone. After the usual series of mystic passes, the mouth of the cone is presented to the audience, showing the receptacle apparently filled to overflowing with the rainbow-hued silk. These are removed, one after the other, and draped about tables, chairs, etc., to make a good display, and the production may end with a large flag, dove, etc., loaded into the cone under cover of returning the silks to the paper; an old dodge, but good.

There is no reasonable chance for failure if (1) the performer will place the load carefully in position in coat pocket, permitting free withdrawal; (2) if care is taken not to extend the left arm to such an extent that the concealed load is pre-

maturely jerked from its hiding place; and (3) if the proper size paper is used which shall screen the load as it swings from the pocket and hangs behind the sheet. The precise length of thread loop and size of paper will vary with the individual, according to length of arm, etc.

I have used the above method of loading the paper cone in many different ways with good success. It is particularly adapted to the introduction of the first parcel of flowers in the Flower Trick. I have even used it for loading a paper ribbon coil into a borrowed hat, the latter being taken **endwise** in left hand from the right, when the mere elevation of the hat swings the load unseen into the hat. The loading of a five-inch coil into a hat by such means is not to be recommended unless the performer has perfect confidence in himself.

If arrangement of programme prohibits entering with the thread loop already in position on the wrist, the loop may be permitted to hang from the pocket, to be readily obtained at pleasure under cover of turning that side away from the audience, after drawing back the sleeves.

### NUMBERED CARDS.

In many homes, or communities, and especially at church entertainments, the use of the playing card, even for conjuring purposes, is objectionable. To overcome this difficulty, the magical dealers now supply packs consisting of cards numbered consecutively from one to fifty-two, same being provided with indicators precisely like the regular playing card. Special packs of numbered cards, such as forcing packs, "longs and shorts," etc., are likewise obtainable, so that the conjurer is no longer restricted from presenting his most cherished card problems at church entertainments, or similar affairs where the playing card is tabooed.

Personally, I have found the numbered cards better adapted for certain series of tricks than the playing cards, as I have the cards printed by a local printer, and any peculiarity required in the "construction" of the pack is easily arranged for. For this purpose I obtain from the dealers about five



hundred "Magicians' business cards," which, as the reader undoubtedly knows, are a card the same size as an ordinary playing card, and printed on the back with a very neat conjuring design, the face being left blank for the insertion of the magician's name and address. Five hundred of these cost about a dollar and a half. Out of this lot sufficient packs may be made up (special or ordinary) by the local printer to answer almost any purpose desired.

As regularly furnished by the dealers, the numbered cards have the figures printed in the center, and must therefore be held "right side up" in order to read them correctly. I venture to suggest an improvement in this custom, by printing the figures at **both ends** of the cards, so that, like an ordinary playing card, they may be read either end up. The advantages offered by this arrangement will be readily noted. Not only does the double numbered card permit of various "tricky" combinations, aided by the printer, but in the case of forcing packs (as used in the Dictionary Trick, etc.) the numbers to be forced may frequently be changed at small expense, if the arrangement above set forth is utilized. Again, in the case of card tricks requiring special packs, such packs are generally limited to but one or two effects by reason of special construction, and in several instances I have greatly improved upon the original idea, for my own use, by having the numbered pack made up by the local printer.

I am confident that the reader, if he is working in magic, will likewise find many good uses for the numbered cards along the lines suggested above.

### THE "INVISIBLE" CHARLIER PASS.

This variation in the execution of the Charlier one-handed card pass will be found useful where it is desired to leave the chosen card **second** from top of pack at completion of pass, an indifferent card occupying the top place.

Card being chosen, offer pack with left hand in usual manner, top half being lifted and supported by the thumb, as in regular Charlier method. Chosen card being replaced in middle, right hand approaches and seizes top card of pack



lengthwise between thumb and second finger, and as half turn is made to the left, the right hand holds top card in a vertical position, and the regular Charlier pass is executed **behind this card**, as in the Herrmann pass.

The pack is then squared up behind this card, leaving chosen card second from top.

The entire series of movements blend into one, and are invisible to those in front, even if executed slowly.

I have found this sleight handy where certain persons watch for the pass, as top card can then be shown, if requested, or slipped to bottom of pack.

### THE TRANSFORMED HANDKERCHIEFS.

This medley of effects is really a combination of Herrmann's well-known "Transformed Handkerchief" and "Sun and Moon" tricks, with the addition of several modern "wrinkles;" so it is the arrangement that is new, not so much the effect.

**Effect:** The magician states his intention of showing the ladies a little lesson in needlework, and borrows for the purpose a lady's handkerchief, incidentally producing an egg from the pocket of a spectator while in the audience. A boy is requested to step forward from the company, and assist in the experiment to follow. He is seated on the stage, and "handed" a lemon to hold by way of amusement. Performer now lights a candle on center table, by which he sets fire to two little pieces of tissue (red and blue), producing from the ashes a red and a blue silk handkerchief. The youthful assistant is invited to cut the centers from the three handkerchiefs (including the borrowed one), handing him a pair of scissors for this purpose. The centers are actually separated from the handkerchiefs, and are shown to be so cut. Next, a cornucopia is formed from a piece of newspaper, shown empty, and placed upright in a tall goblet on center table. Into this are tossed the three mutilated handkerchiefs, together with the loose centers. On top of these the performer empties the contents of the egg, dropping in shell and all. Passing the cornucopia several times over the candle

flame, he immediately extracts the handkerchiefs from the paper, fully restored, but—something has apparently gone amiss, for the centers have become attached to the wrong handkerchiefs. The blue center is now a part of the red; the red center is on the borrowed white; and the center of the white is on the blue. Performer regrets such a state of affairs, etc., stating that possibly his volunteer assistant is something of a magician himself. However, he will do his best to rectify the mistake. He accordingly wraps the three handkerchiefs in a piece of paper, and immediately bursting same, produces therefrom a large United States silk flag. This only serves to further complicate matters, for the lady is now without her handkerchief in any form. Performer offers her the flag to make good her loss, but she naturally declines to accept it, so he sets about to find the missing article. Laying the flag aside, he suddenly turns to the boy, who has so far remained seated at one side of the stage, and requests him to remove the missing handkerchiefs from his pocket. The youth, looking rather foolish, searches his pockets, but fails to throw any light on the mystery. Meanwhile, the performer has relieved him of the lemon, and turned to place it on the center table. About this time the audience discover the three handkerchiefs, knotted securely together, with the lady's handkerchief between the red and blue silks, hanging in a string down the boy's back. As the handkerchiefs still bear the wrong centers, there is but one recourse left, and that is the agency of fire. The magician therefore rams the handkerchiefs into the funnel of his pistol, and fires at the lemon on the table. He then brings the lemon forward, together with a basin, which is handed to the boy to receive the rind, and upon cutting open the fruit the egg, completely restored, is brought to light. This is broken, and the lady's missing handkerchief extracted therefrom, likewise restored. This is carried down to the owner **without substitution**. Wondering what has become of the two silk handkerchiefs, the performer now removes the burning candle from the candlestick, and, wrapping it in paper to extinguish the flame, produces therefrom the red and blue silks, both quite whole as before.

**Explanation:** Requisites and preparation as under:

A candle in a candlestick. Former is a "dummy" candle, duly loaded with a red and a blue silk handkerchief. These are placed on center table, together with two 4x5 sheets of paper, one red, one blue; a piece of plain white paper about 8x8 inches; a tall goblet; and a box of safety matches. The sliding cover of the match-box is pushed part way open, and in the empty portion of the cover is concealed a little packet prepared thus: A red and a blue silk handkerchief (duplicates of above), are rolled separately into compact bundles, and wrapped together in black tissue, which is glued to retain the silks. On outside of this tissue wrapper are pasted scraps of black tissue, the packet resembling a small quantity of burnt paper.

On left side stand are placed two pieces of newspaper. The under sheet is really double, having a pocket, formed by pasting together three sides of one-half of the paper all round. Into this is inserted a 24x36 United States silk flag, neatly folded, and the open side of pocket closed with paste. The upper newspaper is prepared for vanishing handkerchiefs in manner familiar to the reader.

On right side stand are placed a pair of scissors, a sharp knife, and an unprepared lemon.

It is also necessary to prepare several parcels of handkerchiefs.

Parcel No. 1. Consists of a red silk handkerchief, from center of which a piece five inches in diameter has been removed, and replaced with a piece of blue silk. This handkerchief is knotted to a lady's white linen handkerchief similarly prepared with a red silk center; and a blue silk handkerchief with white linen center is joined to the white one. Beginning with the lowermost corner of the blue, the handkerchiefs are rolled into a very compact parcel, and in the final corner of the red handkerchief, which is now outermost, is sewn a tiny plate of tin (say, one-half inch square), to which is soldered a pin point, pointing toward the center of the handkerchief. This parcel is vested on performer's right side.

Parcel No. 2. Duplicates of above three handkerchiefs with wrong centers. They are taken by their centers, laid

one upon the other, and then rolled into a compact parcel, thus bringing all the corners at outermost end of the roll. This parcel is placed in left hand trousers pocket.

Performer also vests, in center, a lady's substitute white handkerchief.

In readiness behind the scenes are the magic pistol; a small, white-enameled basin, two inches deep; a raw egg; and the wand. Also a lemon and an egg prepared thus: Contents of both removed in usual manner, and eggshell inserted in lemon. These are placed convenient to assistant's hand, together with loose end of lemon.

**Presentation:** Performer enters with raw egg palmed in right hand, which carries wand. Lady's handkerchief borrowed, and egg magically produced. Inviting boy to assist, performer returns to center table with egg and handkerchief, obtaining substitute handkerchief from vest, and adding to borrowed one. Stepping behind table, egg is laid thereon, and borrowed handkerchief dropped on servante. Substitute tossed on table. (At this point the magician's assistant brings on the magic pistol, which he places on center table, obtaining borrowed handkerchief from servante. He goes behind scenes and quickly inserts the handkerchief into the hollow egg and lemon, replaces end of latter with piece of sharp wire; then brings on openly the basin, with prepared lemon concealed behind same. Basin is placed on center table just in front of large Black Art well, with lemon concealed behind basin.) Meanwhile, the performer steps forward to receive his volunteer assistant, and seats him on the right of stage, drawing forward with **left** hand a chair for this purpose. This enables magician to palm Parcel No. 1 from right vest. As soon as young man is seated, performer moves chair a trifle, placing right hand (with palmed parcel) lightly and naturally on his back, thus bringing the little hook on red silk in contact with his coat, and the handkerchiefs unroll and string down his back with removal of hand. If the boy is placed slightly facing the audience, the handkerchiefs cannot possibly be seen from the front. Lemon is immediately handed boy from right side stand, with instructions to hold it tightly to prevent its evanishment.

He is bound to inspect it more or less, and finds it unprepared, of course. Magician now walks behind center table, and takes safety match-box in left hand, removing a match with the right, and lighting the candle. In closing the box, the black tissue parcel is propelled into left hand. Exhibiting red and blue pieces of tissue, they are ignited in candle flame, and quickly reduced to ashes in the hands. Black tissue parcel now brought partially to view, being taken for ashes. Tissue broken and red and blue silks slowly materialized. Silks brought forward with borrowed (substitute) handkerchief, and boy requested to cut out the centers. For this purpose, the performer holds the handkerchiefs in left hand, drawing out the centers with the right; and the boy cuts the centers fairly out with the scissors. Spreading the handkerchiefs to demonstrate the damage, the performer tosses them with the loose centers, upon right side stand, and forms the cornucopia out of the uppermost piece of newspaper on left stand. It is shown perfectly empty, and then placed in the goblet on center table, performer meanwhile obtaining Parcel No. 2 from left trousers pocket. The visible mutilated handkerchiefs are then crumpled between the palms, really quickly rolled up small, and the secret parcel permitted to unroll sufficiently to display the corners of the three different colored handkerchiefs (with wrong centers). It is therefore Parcel No. 2 that is dropped into the regular compartment of the cornucopia, the secret pocket being opened before the hand is withdrawn. As he has his left side turned to the audience at this time, he is enabled to vest the original mutilated handkerchiefs at this time. Returning for the loose centers, he drops these into the cone in like manner; that is, into the secret pocket, and pushes them down with wand. The egg is now broken on the basin, and dropped, shell and all, into the secret pocket of cone, on top of loose centers. A few passes are made with the cornucopia over candle flame. Performer then bares his arm and gingerly removes the three handkerchiefs from the paper, spreading them out to the view of the company, and appearing not to notice the wrong centers on the handkerchiefs until apprised of the fact by murmurs from the company. Being considerably disconcerted at this turn



of affairs, he finally sets about to rectify the mistake. He brings forward the second piece of newspaper from side stand, and wraps the three handkerchiefs therein, "screwing" up the paper till it bursts, and reveals the flag therein. This is shaken out, while paper, containing handkerchiefs, is crumpled up and tossed aside. As the lady does not care to accept the flag in place of her own property, the magician at last turns to the boy and requests him to produce the missing handkerchiefs from his pocket. While he is searching his clothes, the performer relieves him of the lemon and places it on the center table. If the boy does not of his own accord turn his back to the audience, he is assisted by the performer, who places him in the desired position, revealing the string of mutilated handkerchiefs on the back of his coat. These handkerchiefs are duly loaded into the magic pistol, and fired at the lemon on the center table. In bringing the lemon forward, it is exchanged for the prepared lemon behind the basin in manner already described under the "Egg and Handkerchief," vide "More Novel Notions," and the handkerchief discovered in the egg in the lemon is therefore the original borrowed one, and is immediately returned to the owner without substitution. It only remains to wrap the candle in the piece of paper, extinguishing the flame, and in crumpling up the packet the fake candle is destroyed and the unprepared red and blue silks extracted therefrom.

### THE FLAG, BRAN, AND ORANGE TRICK.

This very effective combination trick is good in any part of a programme, though, personally, I prefer to use it as an appropriate finish to a series of handkerchief experiments, the ultimate change from handkerchiefs to flags following in natural sequence. Of course, there is nothing particularly new in the effects obtained, same being a sort of combination of Hermann's well-known "Rice and Orange Trick," and the "Congress of Nations," so it is really the suggestion, and not a "new invention," that I wish to give.

The arrangement involves the use of several pieces of so-called "general utility" apparatus, and if the amateur will





Fig. 6. Flag, Bran and Orange.

devote a little study with regard to detail and manner of presentation, he will find the effect most pleasing, not to say mysterious, to his audience.

The arrangement, as I will give it, is subject of almost endless variation, depending considerably upon the skill of the individual performer.

**Effect:** The performer brings forward a small drawer box, from which are taken three silk handkerchiefs, red, white, and blue. Closing the now empty drawer, the box is placed on the floor in view of all. The three silks are shown separate, then joined together by a knot in upper corner, in which condition they are instantly transformed into a small United States silk flag.

An elegant nickel-plated vase, of graceful design, is next introduced, and offered for free inspection, the performer incidentally producing an orange from the hair or whiskers of a spectator while in the audience. The vase is filled with bran from a box containing this commodity, and covered with a shallow lid.

The flag and the orange are now caused to vanish, one after the other, from the performer's hands, passing invisibly into the covered vase, while the bran makes way by passing into the drawer-box. Performer, showing hands empty, now takes flag and produces therefrom hundreds of tiny red, white and blue flags. These finally give way to a number of silk flags of different nations, ending with the evolution of the original flag into a mammoth United States silk flag.

**Explanation:** Very little explanation will suffice. The vase is commonly known at the dealers as the Bran or Candy Vase, which is a beautiful piece of apparatus, and makes an imposing appearance on my center table. The vase proper is provided with a metal inner bowl, fitting nicely therein, and the lid is likewise provided with a bran tray, which serves the same purpose as the bran "fake" in the well-known Bran Glass.

The drawer proper of drawer-box is beforehand filled with bran, outer drawer being pulled out and three small silks (red, white, and blue) placed therein. The silks may be trans-

formed into the flag by the method best suited to the performer's skill or taste.

Of course, duplicates of the flag and orange are beforehand placed in the vase fake (inner bowl), and the latter inverted over the bran tray in the box of bran. By the way, I use for the bran a box without lid and open at one end. The box, containing the bran and "fakes" duly arranged therein, I place in readiness on a chair, or low stool, with the open end of the box to the rear. The open end of the box permits greater ease in loading the inner bowl into the vase proper; and I always make it a point, after the flag and orange have made their invisible journey, to offer the bran box for inspection, together with the vase. The skeptics may then prod their fingers into the bran without being any the wiser for their pains, no duplicate vase being materialized therein, of course.

The production of the tissue flags and silk flags of different nations is too well known in conjuring circles to warrant description here. I prefer to obtain the first "load" of flags from Black Art well in center table, in the act of picking up visible flag after "passing" flag and orange into vase.

As I have said, the above arrangement is subject to considerable variation. If the performer desires to elaborate upon it in the way of apparatus, he may substitute for the drawer-box a pair of nicked cones, one being provided with a flap to contain the bran, vide "Rice and Orange Trick." In this case the original flag could be evolved from three little pieces of red, white, and blue tissue, which are converted, while burning, into three silken streamers, and thence into the flag.

Again, the flag may first be "passed" into an egg; the egg into an orange; and the latter into the bran vase, the orange alone being found in the vase. The orange is then cut open, disclosing the egg, and the latter upon being tapped with the wand, reveals the missing flag.

A pretty effect may likewise be obtained by using a Turkish flag instead of the United States, thereby lending an oriental aspect to the trick.

Again, I can recommend the following variation as an effective combination, especially for opening a program:

After usual introductory remarks, performer forms a small piece of note paper into a tiny tube, from which he extracts a small United States flag. This is rolled up small in the hands, and vanished, being reproduced from candle. Candle taken from tail pocket, alight. A second paper tube, somewhat larger than the first, is next formed, through which United States flag is pushed by wand. Upon withdrawing flag at opposite end of tube, a small British flag is found in the folds of the United States.

Performer next borrows a wedding ring, which he knots in center of British flag, and deposits the parcel in a glass tumbler, which is covered with a silk handkerchief and secured with a rubber band. The United States flag is then pushed into a common lamp-chimney, which is held horizontally between the hands, when United States flag visibly changes to British flag; and upon removing from tumbler, the borrowed wedding ring is found securely knotted in the missing U. S. flag.

Bran vase next introduced, and filled with the commodity from box, and covered with lid. Orange, magically produced, vanishes from performer's hands, likewise British and United States flags. Orange and flags reproduced from vase; bran returns invisibly to box.

The two small flags are now pushed through the paper cylinder, as before, resulting in their transformation into one large United States silk flag.

With the reader's perusal of the foregoing pages, the working of the above arrangement will be readily understood, same being an effective combination of the following tricks:

Flag and Candle.

Primary and Compound (see post).

Wedding Ring Trick (first stage).

Flag, Bran, and Orange.

The magical production of the first flag from tiny paper tube is an effective production, and is accomplished as follows:

Beforehand, form a paper tube from a 3x3 piece of note paper, and glue same. When dry, pack in flag and press ends of tube upon flag. A 4x4 piece of note paper is in view on

side stand. Performer makes his entrance with flag tube concealed in bend of left elbow, fold of coat sleeve drawn over same. Visible piece of paper is exhibited and taken in left hand, the latter then drawing back right sleeve. Right hand then draws back left sleeve, palming flag tube from bend of elbow, and the visible paper is formed into tiny tube round flag parcel. Forefinger then inserted, and flag slowly drawn out, after which the tube (both tubes) is destroyed. A few experiments before a mirror will soon enable you to get the flag parcel into position for forming tube with both palms practically in view of audience throughout.

Sometimes I omit the Wedding Ring feature in the above combination, and after presentation of the Flag, Bran and Orange trick, I state that, for the benefit of those who failed to grasp the theory of the last experiment, I will repeat it, contrary to my custom, and in a still more simple manner. I then perform the "Watch, Handkerchief and Bran," which brings the above series of effects to a bewildering termination.

### THE DIE, CANARY, AND MYSTIC CAGE.

**Effect:** A solid die is exhibited, covered with a cloth and slipped in a skeleton stand which just contains the die.

Die box shown empty, and doors closed. Nickeled chimney cover likewise proven empty.

Die passes invisibly from skeleton stand to die box; thence to nickeled chimney cover.

Canary bird taken from cage and placed under chimney cover. Die placed in a glass box, which is in turn placed in skeleton stand and covered with cloth.

Bird passes from chimney cover to glass box. Die leaves glass box and is found once more under cover.

Canary is now placed in paper bag, which is blown to pieces by pistol shot, canary instantly appearing in uncovered cage.

**Explanation:** The various requisites consist of:

A skeleton stand, containing a loose skeleton die frame, vide "Chinese Bird Cage Illusion," into which solid die slips easily. All parts of stand and frame painted black.



A glass box without lid, bottom covered with black felt, to fit in skeleton frame and stand.

A solid die.

A metal shell die, with hinged lid.

A nickeled chimney cover, fitting over shell die.

A glass box, without lid, bottom covered with black cloth, with several white spots thereon, to represent sixth side of die. This box is slightly smaller than solid die.

A cloth die shell, or hood, fitting over small glass box.

A sliding die box.

A mechanical bird cage for the magical appearance of one or more canaries without covering.

Three canaries of like appearance.

A cloth of some soft material.

A paper bag, prepared in usual manner for evanishment of bird.

A pistol, and a china plate.

**Preparation:** On center table, the skeleton stand with die frame therein; glass box; sliding die box with two doors open, box appearing empty; paper bag; pistol; and the mechanical cage, containing two canaries, one visible and one in secret chamber.

On right side stand: Fake die consisting of small glass box (in which is placed the third canary) covered with cloth die hood, thus appearing as a solid die on all six sides, the cloth covered bottom of glass box supplying sixth side.

On left side stand: Nickeled chimney cover, containing shell and solid die, arranged thus: Solid die is placed on top of shell die, and cover slipped over all.

**Presentation:** Fake die is taken from right side stand and exhibited. Chimney cover then picked up with shell and solid inside, and cover and shell slipped over visible fake die, "just to show how it fits." Chimney cover is now **inverted**, which process apparently "shoots" the die through the cover, and out upon table, proving, indirectly, the emptiness of chimney cover; but, as a matter of fact, in inverting the cover, the concealed **solid die** slips out, and the fake die remains in cover, in shell die, in original lower end of cover, by pressure of fingers on latter. The cover is then replaced in its orig-



inal position on stand, and the solid die carried to center table and slipped into the skeleton stand, which it just fits. Stand is now inverted, permitting die to fall into the hand, **with skelton frame on the die**. If die is held in such position that the sixth side, which is not covered by skeleton frame, is presented to the audience, the frame is not noticeable. Die is immediately covered with cloth, performer standing behind center table, and while opposite hand exhibits the skeleton stand, the covered die is permitted to slip out of skeleton frame and cloth into servante, leaving cloth unchanged in appearance by reason of the frame retained therein. The covered frame (supposedly the die) is then placed on top of skeleton stand, slightly crosswise to prevent its falling therein. The reader will note that this part of the trick is exactly like the Chinese Bird Cage Illusion, from which I have taken the idea for the Die Trick.

Leaving the covered "die" on top of skeleton stand for the time being, the performer next shows the sliding die box, the doors of which he closes, and replaces box on table. He then permits the supposed die to fall into skeleton stand, still covered by the cloth, and commands the die to pass invisibly into die box. Cloth removed from the skeleton stand, showing latter empty, as the die frame is not distinguishable from frame of stand, in which it fits. Die taken from sliding box, and returned. Usual opening and closing of doors in sliding box, then all four opened, showing evanishment of die from box. Chimney cover lifted, together with shell die, revealing fake die (hood over glass box) thereunder. This die is now placed in large glass box, and latter placed in skeleton stand, and covered with cloth as before. Assistant now steps forward with the china plate held in both hands before him. Performer takes bird from cage and places it upon the plate, covering with the chimney cover. Transposition now takes place, cloth being removed from skeleton stand, carrying away die hood, revealing canary in (double) glass box; and on lifting chimney cover, shell die is found on plate. Of course, performer can not lift this die from the plate, as it conceals the bird, so he quickly passes on to the last stage of trick, the assistant setting plate and die down on table.

Performer now takes visible canary from glass box, in skeleton stand, and places it in the prepared paper bag, immediately blowing the latter to pieces with the pistol. Assistant off stage releases spring, and concealed canary appears simultaneously in cage on table.

### A NOVEL DIE COMBINATION.

This is another variation in the old-time die trick, in which the principle involved in the Chinese Bird Cage Illusion is still further utilized.

**Effect:** A solid die is removed from a box which just contains it; die is covered with a cloth, and slipped in a skeleton stand.

A nickeled chimney cover is shown empty, and placed on a china plate, and an orange, magically produced, is dropped in chimney cover.

A transposition now takes place, the die appearing under the chimney cover, while the orange is found in the skeleton stand.

A (sliding) die box is next shown empty, and the doors closed. The chimney cover is replaced over die on plate. The orange, upon being taken between the hands, passes into a state of invisibility, and returns to the chimney cover, while the die passes into the die box, from which it is removed, exhibited, and returned to the box.

After the usual "sliding" stunt with the die box, die finally vanishes therefrom, and returns to the little box from which it was originally taken.

**Explanation:** Requisites as follows:

A solid die.

A metal shell die, with hinged lid.

A nickeled chimney cover.

A skeleton stand, provided with die frame, as in the preceding trick.

A sliding die box.

Two oranges.

A china plate.

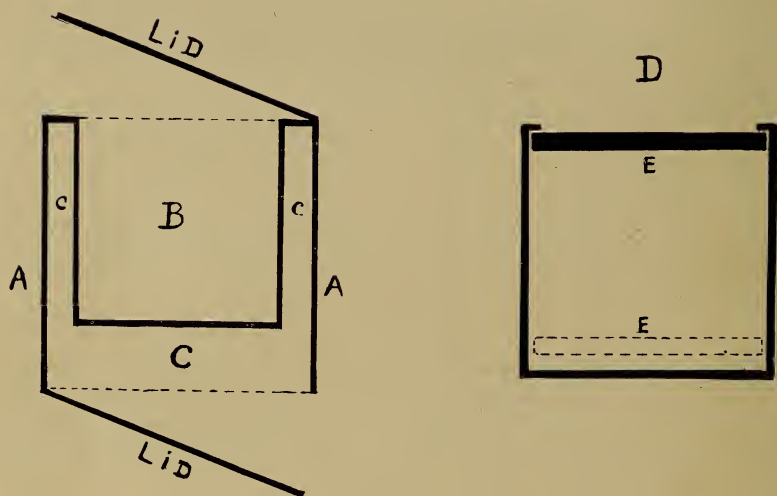


Fig. 7.

A box and a "fake" die constructed precisely like the box and folding cage in the Chinese Cage Trick. The accompanying drawing (Fig. 7) will explain the details of construction to those not familiar with the above mentioned trick. It will be noted that the box proper (AA) is provided with a lid both at top and bottom. The solid die fits nicely in the space B. The space represented by CCC, access to which is gained by the lowermost lid in the drawing, is provided for the accommodation of the fake die, D, which consists of an ordinary "shell" die, with a sixth side sliding easily within it, and prevented from falling out by the presence of slight projections on the corners of the shell. This movable sixth side permits the shell die to be inserted in the lower compartment of the box, CCC, the movable side resting, for the time being, in the top of the shell, the sides of the latter slipping into the narrow space between compartment B and the sides of the box proper. The movable side of the fake die is slightly weighted, so that when the die is taken out of the box, that side drops into its normal position of its own accord, and the die may thus be exhibited on all sides as a solid cube.

The box is prepared for use by placing the fake die, D, in compartment, CCC, and the lid closed upon it, this side of the box being turned downward to represent the bottom. The ordinary solid die is then placed in compartment, B, and the box is placed on side stand on performer's left.

On right side stand are placed the china plate, and the chimney cover containing shell die with hinged lid.

On center table are placed the skeleton stand, containing die frame, and the sliding die box, with two doors open so that the box appears empty. The cloth is placed on same table.

One orange is vested for magical production, and the other placed on servante of center table.

Presentation: Performer brings forward the little box from left side stand, supporting the bottom lid on palm. Solid die is removed and passed for inspection, and a spectator requested to blow the dust from interior of box. This indirectly shows that the box is now empty. Orange produced from

pocket of same spectator. In returning to stage, box is reversed and set down on side stand with the lid closed.

Solid die now slipped into skeleton stand, tipped out with frame thereon, and covered with the cloth, and while exhibiting the stand the die is permitted to slip out of frame onto servante, as already explained in the preceding trick. Covered frame set crosswise on top of skeleton stand.

Chimney die exhibited, and wand passed through same to prove empty. Fingers seize hinged lid of shell die within, at top of chimney, so that when orange is dropped therein it passes through to the plate, proving, conclusively, that nothing but the orange is now covered by the chimney.

The covered die frame is now dropped in skeleton stand, under cover of which it becomes an easy matter to palm the orange from servante into the stand.

Die therefore passes from skeleton stand to chimney cover on plate, and the orange appears in skeleton stand, from which it is removed and laid on table in front of Black Art well or trap.

Shell die covered on plate with chimney, and sliding die box introduced, and doors closed. Orange then taken in hands (passed down trap), and kneaded away over chimney. Latter lifted with shell die therein, disclosing orange on plate. Die produced from sliding box, and replaced. "Sliding" business then enacted, and die eventually vanishes, and is taken from the little box on side stand.

### THE HOLMES INVISIBLE SERVANTE.

I take pleasure in acquainting my readers with my so-called "invisible servante," which I can recommend as novel, thoroughly practical, and extremely useful. It is so simple in point of construction that anyone can have the few necessary parts turned out at any local carpenter and blacksmith shop, and assemble them himself on any conjuring side stand base, provided with center rod and flange.

The table of which the invisible servante forms a part is a light side stand, with circular top, which may be revolved freely at pleasure. For my own personal use, I prefer a stand



with a top only 12 inches in diameter, which is covered with black velvet, with velvet drape three inches deep, finished off with a two and one-half inch gold bullion fringe. This type, combined with the novel servante arrangement, makes a very handy table for secretly obtaining, or disposing of, sundry small articles during the course of a programme, as it may be brought forward or set aside at pleasure; and the small table space afforded gives the necessary pretext for many essential moves. At the same time, the comparative "skeleton" construction of the stand suggests to the mind of the average spectator the absence of concealed mechanism, while the revolving top serves to strengthen this impression materially.

The accompanying illustrations explain the secret of its construction. The stand consists, in addition to the base, center rod, and flange, of the following parts (see Fig. 8) :

A is a circular piece of wood, five inches in diameter by one-half inch in thickness, painted a dead black. The edges should be sand-papered very smooth before painting.

B is the table top proper, 12 inches in diameter, "dressed" as stated above. The under side is painted dead black.

C, in the detail drawing, is a small angle iron, measuring  $\frac{1}{2}$  inch on each of its three angles. There are four of these little pieces employed, which may be cut and bent out of zinc or brass, and painted black. Each is provided with a screw hole in one end.

To set up the table, lay the piece A exactly in the center of B (the under side, of course). Then screw the little angle irons carefully on B, as shown at CCCC, at points equidistant round A, permitting the free end of each iron to overlap A, and thus prevent B being separated from A. The little metal angles should be perfect, and lap over A nicely without binding A to B, for a reason presently explained.

Now screw flange of center rod exactly in the center of under side of A, and when the flange is in turn screwed on center rod (D) of base, the table will appear as in the



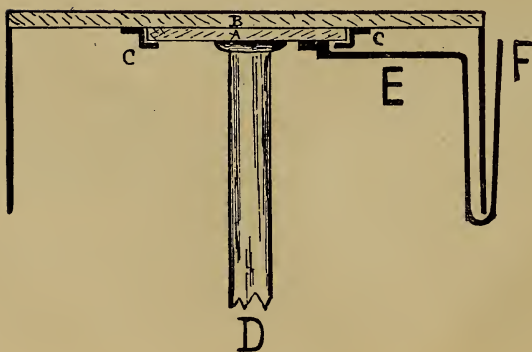
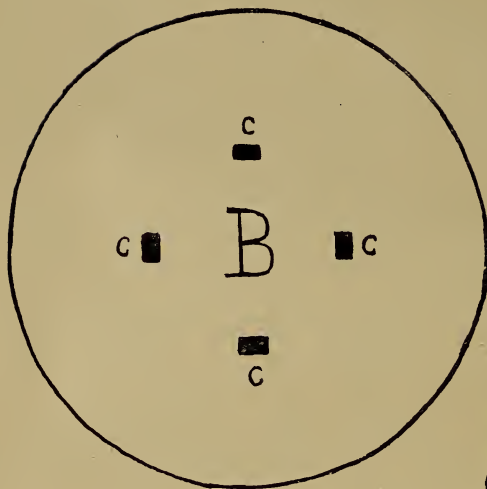
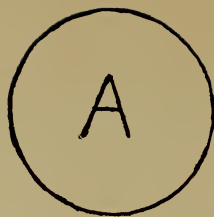


Fig. 8.

lower drawing in Fig. 8, H H representing the drape and fringe.

It will now be found that the top proper of table may be revolved either way at pleasure, B turning on A. B should revolve without any "wabbling" if the little angle irons have been properly adjusted.

We now come to the servante. This is supported behind the table by a peculiar-shaped arm (see E and F in Fig. 8) of common band iron, approximately  $\frac{1}{2}$  inch wide, and an eighth of an inch thick. It will be noted in the drawing that the horizontal end of this piece is screwed to the under side of the stationary top, A, just **inside** of the course traveled by the angle irons (CCCC); two screws being employed to attach the arm to A. The iron has a slight "drop," or bend, just beyond the screw holes, in order that the angle irons may **pass over** this stationary arm when table top (B) revolves. The arm then extends horizontally nearly to the outermost edge of the table top proper (B), but **inside** of the drape (HH), being under the top. It then drops at right angles, passing downward to a point a fraction of an inch below the bottom of the fringe on top B; thence bending upward (forming a V-shape) to a point about one inch below the level of top B. Thus end F of the iron arm is **outside** of the drapery of table, at what is normally the rear side, and therefore out of view of the audience.

The servante proper is attached to the arm (E) at F. As already stated, the apex of the "V" of this iron piece drops just a fraction of an inch below the fringe on table top (B), and thus it will be readily noted that, although a small servante is concealed behind the stand, the top of the latter may be revolved at pleasure **without causing any disturbance of the drapery.**

I will here call attention to one very important feature in making up a table of this type. All parts of the iron servante support (E) are painted dead black, **with the exception** of that portion in the apex of the V-shape bend of the iron, where it is exposed against the gold bullion fringe, and drops below it for a fraction of an inch; and that portion so exposed

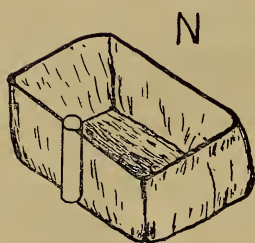
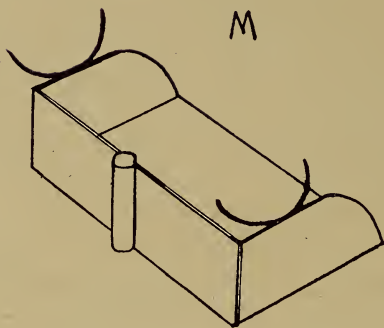
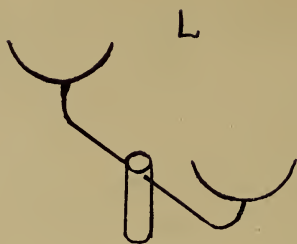


Fig. 9.

against the fringe, on all sides of the iron, must be painted with **gold paint** to match the fringe.

In the drawing-room, where the audience are seated on the same level with the "stage," it will be found that those in front of your tables are unable to see the bottom edge of that portion of the fringe or drape for the time being hanging **behind** the table; but the bottom of such fringe or drape at back of table will be visible if table is slightly elevated, as on a regular stage or platform. Therefore, the iron servante support passing under the fringe at back of table is not in view to the drawing-room audience; but painted to match the gold bullion fringe, the iron is absolutely undetectable at very short range, even with the table elevated.

I have said that the servante proper is attached to the iron support at F. Of course, the servante room afforded by this arrangement is limited only by the style of drapery on the table; but in any case the weight should be reduced to a minimum, in order to prevent any "sagging" of the V-shaped iron support. In the case of a very small servante, for merely obtaining or disposing of sundry "fakes," changing tubes, etc., the velvet drape may be dispensed with altogether, **dense** gold bullion fringe supplying the little concealment necessary for the servante, and heavy wire may be substituted for the iron servante support.

L, M, and N, Fig. 9, depict three types of these little servantes, which I have found best adapted to this particular stand. All may be readily affixed or removed from the support by means of a little tin tube, or cap, one inch in length, which fits rather snug over the end F. The servante proper is soldered to the cap in each case.

Servante L is merely a three-inch piece of wire, bent upward at the ends, to which are soldered two little forks, the servante being intended to accommodate a handkerchief changing tube, or similar "fake."

Servante M is in the form of a shallow tray, open at back, with a similar fork at each end.

Servante N is a light wire frame, to which is attached a small bag of cloth or net.

In the presentation of many tricks, the revolving table possesses many advantages distinctly its own. Take, for instance, the well-known "Color Changing Handkerchiefs" with a paper tube, the author's version of which, involving the use of the above table, follows.

### THE COLOR CHANGING HANDKERCHIEFS.

The effect of this ever-popular handkerchief trick may be greatly enhanced by the aid of the above described table. Three white silk handkerchiefs are joined together at extreme corners in a long string, in which condition they are pushed together into a paper cylinder, being withdrawn at the opposite end "dyed," respectively, old-rose, green, and yellow (or any other combination of colors). Handkerchiefs and paper tube may be inspected.

Requisites and preparation:

Six silk handkerchiefs, all one size; three white, one old-rose, one green, and one yellow; a metal changing tube with sliding partition, which is provided with circular piece of cloth as a guard against "jamming," as already mentioned; a piece of drawing-paper 6x9; a small rubber band; and a light side stand provided with "invisible" servante, as above described. The servante proper is of the type depicted at N, Fig. 8.

Previous to presentation, the old-rose, green, and yellow silks are joined together in a string, in the order named, and packed, in like order, into the changing tube, which is then placed on the forks of the little servante of stand. The end of the changing tube for the time being closed by the sliding partition is to my right as I take a position behind the stand.

The piece of paper and rubber band are placed in view on top of stand, and the three white silks are dropped carelessly on the paper.

**Presentation:** Everything in readiness, I come forward and pick up the three visible handkerchiefs, showing them all separate and unprepared. The stand is on my left. I take the handkerchiefs by their upper corners in right hand, and with the left carelessly revolve the table top, immediately

drawing the paper off the back with same hand. I show the paper, both sides, and in replacing it upon the stand (which has now ceased to move), I take pains to have the rear edge of paper overlap the concealed changing tube to the extent of about **one inch**. I **now draw back my sleeves** a little, and proceed to join the handkerchiefs together in a long string. Showing them thus fairly joined, I draw the piece of paper off the back of the stand with left hand, precisely as before, thumb above, fingers below, the latter seizing the changing tube and bringing it away behind the paper as the latter is drawn off the stands. The right hand immediately places the string of handkerchiefs upon the stand. This latter hand, being free, now seizes the lower right hand corner of the paper, and brings it up **in front** of the upper half of the sheet. Simultaneously, the left hand releases the upper half, which changes places with the lower half as the latter is raised to the left fingers. There is a little knack in the movement to avoid the disclosure of the changing tube resting on left fingers, but, properly performed, the effect to those in front is that the conjurer carelessly reverses the paper in his left hand during the course of his remarks. The paper is then formed into a hollow cylinder round the changing tube, and secured with the rubber band. This operation leaves the cylinder in left hand, the changing tube being permitted to slide to the lower end, where it is retained by the fingers grasping the paper a little below the middle.

I next draw the string of silks off the stand, and insert same into the lower end of the cylinder. My patter, at this time, is to the effect that, while the ordinary commercial dyer must of necessity "run" each piece of fabric through a separate "bath" to obtain the desired shade, I desire to emphasize the superiority of the "mystical process" by passing the joined handkerchiefs through the "dye tube," when I shall remove same with each handkerchief "dyed" a different shade from the other, despite their being joined together.

By the time the lost corner of silk is pushed out of sight (into changing tube), the yellow handkerchief begins to expand at top. At this point I take up a position nearly behind the stand, with my right side to the audience. I make sure



that the original string of (white) silk is tucked well out of sight into changing tube, and that the operation has forced the concealed silks **completely out of changing tube**. This is very important. I then seize the exposed corner of yellow handkerchief at top of cylinder with right hand, and slowly draw the string of colored silks upwards from the cylinder. As the handkerchiefs, tied cornerwise, measure some forty-five inches, the hands are thus separated to some considerable extent; and as the right hand develops the silk, drawing the attention of those present in an upward direction, the left hand, acting in unison with the other, draws away from the right, and is lowered to the rear table edge. This brings the lower end of the cylinder behind the table, and the changing tube is quickly dropped in servante. Of course, the cylinder is lowered to the stand for an instant only, the movement being unnoticeable. As a pretext for using the table during this stage of the trick, I now permit the colored handkerchiefs to fall upon the stand, immediately showing the paper tube empty and tossing the same into audience. I then draw the handkerchiefs off the stand with the one hand while the other again revolves the top. The apparent off-hand revolving of the table top proves conclusively, in the mind of the average spectator, the utter impossibility of anything being concealed behind the drapery of table; while the plain felt top precludes the idea of "Black Art" traps to those who may have knowledge of such expedients in Magic.

The above will serve as a very good example of the many good uses to which this "invisible servante" may be put. It is particularly effective in the evanishment of a glass of water, and similar objects, where the use of the orthodox servante table may be suspected.

### AN INEXHAUSTIBLE BLACK ART TABLE.

This is another mechanical table of the light side stand type, with Black Art top. A table of this kind, if provided with more than a single "well" opening, restricts the amount of solid table surface for general use. Hence the idea given below is intended to overcome this difficulty, said side stand being provided with Black Art top with but one opening, which, however, by means of a revolving top, may be shifted to give access to **two** or more wells, or **none**, at pleasure.

Figs. 10 to 13, inclusive, set forth clearly the construction of the table. It will be noted that there are really **two** tops on the stand, A, and D, A being the top proper, which rests on D, this latter top being two inches less in diameter than the former. A is covered with black velvet, on which the usual design in gold braid, or ribbon, is laid out. For the sake of illustration, I have shown this design in Fig. 10 as a sort of conventional flower, the shaded petal, B, being the opening in the wood, the edges of which are covered with velvet. The false top, D, is provided with two openings, E and F, Fig. 11, in which are placed the usual black velvet bags, velvet side in.

In assembling the table (see Figs. 12 and 13), top D is screwed to the center rod of the base with usual flange. Top A is provided with a square-headed bolt, H, which is permanently attached to the top (A) with a countersunk screw plate, and a socket is provided in the center rod into which the bolt fits nicely, so that there may be no "wobble" to the table top. Top D therefore has a corresponding bolt hole, but round, so that when A turns with the bolt top D remains stationary, being screwed to flange of center rod.

C, Fig. 12, is a pin working not too freely through a tiny hole in the edge of the table top proper (A). G, Fig. 11, is a small piece of metal screwed to the under side of top D, from which it projects to the extent of about three-quarters of an inch, and is provided at this end with a tiny slot, as shown, into which the pin, C, slips easily.

Thus, if the pin (C) is raised, the table top (A) may be revolved indefinitely; but if slight pressure is brought to bear on the pin, while the table top is in motion, the projecting slot piece (G) acts as a stop when the pin reaches it.

A

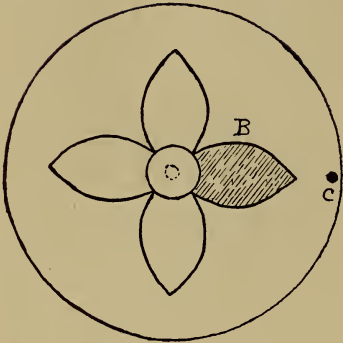


Fig. 10.

D

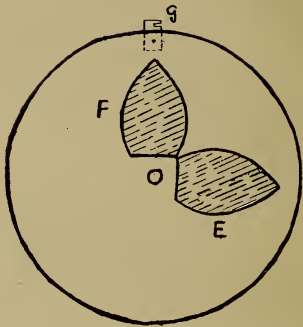
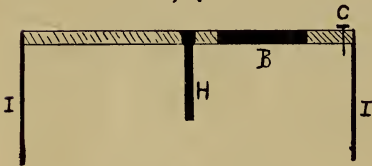


Fig. 11.

A



D

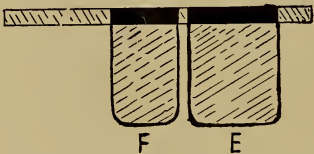


Fig. 12

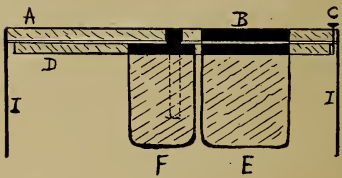


Fig. 13

Figs. 10 to 13, inclusive.

The stop (G), it will be noted, is placed directly opposite well, F, and the pin (C) opposite the opening, B. Therefore, if, in the beginning, the table top is adjusted with the opening, B, directly over E in top D, this well is accessible, and may be dispensed with, when it has served its purpose, by revolving top A. During such revolution the pin (C) is pressed down, which stops top A with the opening (B) directly over well F.

If, for any reason, it should be desired to again shift the table top, the pin is raised, and the top shifted so that the opening B passes beyond well F. This would naturally bring the opening in top A over the solid surface of top D (which should be painted dead black), creating a shallow depression, in depth the thickness of top A, which may be utilized to good advantage for concealing sundry small objects, such as coins, rings, etc.

Of course, the false top (D) could be provided with upwards of four pockets, any of which would be equally accessible through the opening (B) in top A; but such an arrangement would hardly be necessary or advisable.

II, Figs. 12 and 13, represent the plush or velvet drape on top A, which conceals the presence of the bags suspended from D.

Personally I have found the above type of Black Art side stand a very convenient one. Not only is it specially adapted to drawing-room work, where the conjurer's tables must, of necessity, occupy the minimum of space; but, as already set forth, two wells are readily available through the one opening, and the revolving feature precludes the possibility, in the mind of the average spectator, of anything being concealed on the back of the table.



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